ESSENTIAL CDS, VINYL AND GIGS REVIEWED

ISSUE 279 NOVEMBER 2022 £6.95

JAZZWISE

EFG LONDON JAZZ FESTIVAL SPECIAL ISSUE

Chicago X London HENRY THREADGILL
Blows in from the Windy City

"Let's not be a trio anymore" The Bad Plus
Four To The Future

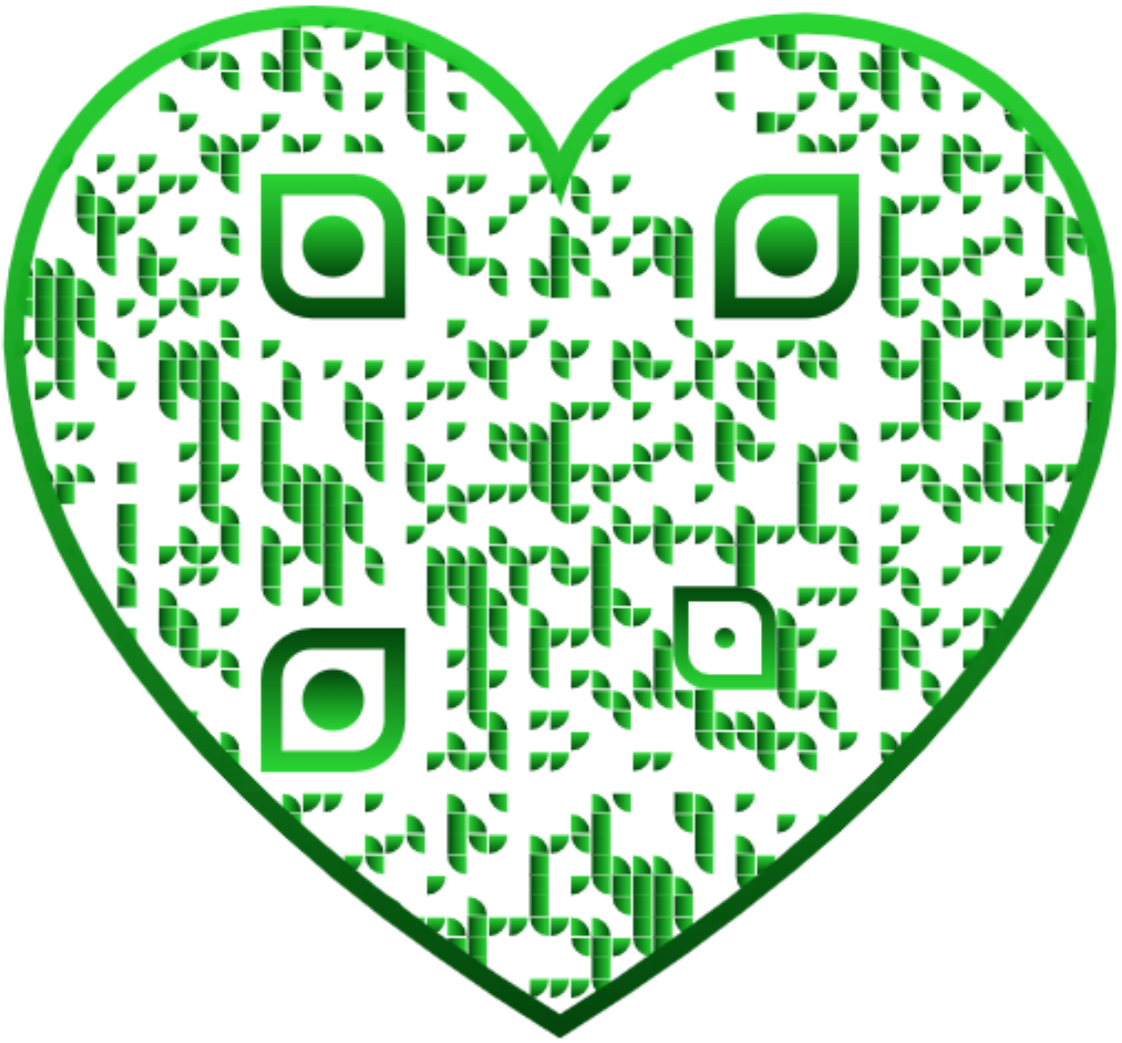
Geoff Eales
"Make the wrong notes sound right"

Camilla George
Path Finder

Emma-Jean Thackray
Takes Five

Christian McBride
Turning Point

PLUS:
• Espen Berg • The Brother Moves On • Gary Grainger • Arild Andersen



Cut with high-precision CNC machines.

For the most consistent and dependable reeds.
Every time.

legere.com

Légère™
REEDS LTD.
FREEDOM *to* PERFORM

jazzwise

NOVEMBER 22 Contents

REGULARS

4-14 News
Full EFG London Jazz Fest line-up announced… Lakecia Benjamin sophomore album in 2023… Elvin Jones and Ahmad Jamal archival sets released… farewell to Pharoah Sanders….

16 EFG London Jazz Fest Lowdown
We get the inside track on this year's packed programme with festival director Pelin Opcin

18-19 Taking Off
Pianist Espen Berg and South African band The Brother Moves On are the ones to watch this month

34-50 Reviews
All the essential new, reissue and archival albums reviewed plus an album interview with Norwegian bass boss Arild Andersen

51 Audiophile Corner
Snarky Puppy's new album gets the surround- sound treatment – does it work?

52 Books & DVDs

53 Subscriptions
Get the best print and digital deals here…

57 The Player
Bassist Gary Grainger

58 Instrument Reviews

60-61 Live Reviews

62-64 Gig Guide
Nationwide live listings

66 Letters
Say your thing…

FEATURES

20 Henry Threadgill
The iconoclastic Chicagoan opens up about how spoken word and poetry fuel his improvisational approach ahead of a headline show at the EFG London Jazz Festival

24 The Bad Plus
Three become four as guitarist Ben Monder brings the noise and saxophonist Chris Speed steps up as the band's first sax player. Founding bassist Reid Anderson discusses their radical new sound

28 Geoff Eales
The virtuoso pianist discusses his wide-ranging career and ambitious new album, *Love Sacred & Profane*

30 Camilla George
Back with her new West African influenced album, *Ibio-Ibio*, the alto sax star (left) discusses the highs and lows of life on the road for musicians today

33 Christian McBride
The bass heavyweight talks about the album that changed his life, *Jazz At Massey Hall*, in this month's Turning Point

Photo: Daniel Adhami

For the latest breaking news and much more visit www.jazzwise.com

Photo: John Rogers

jazzwise

Editor in chief
Jon Newey

Editor
Mike Flynn

Production editor
Kevin Whitlock

Design
Juliet Boucher

Instrument co-ordinator
David Gallant
Email: dpg.base.t21@btinternet.com

Gig Guide editor
Rosie Hanley
roseanne.hanley@gmail.com

Advertisement Manager
Ros McRae Tel: 0141 334 1735
Email: ros@jazzwise.com

Contributors
Tony Benjamin, Jon Clay, Jane Cornwell, John Fordham, Kevin Le Gendre, Brian Glasser, Selwyn Harris, Nick Hasted, Mike Hobart, Martin Longley, Hugh Morris, Eddie Myer, Stuart Nicholson, Edwin Pouncey, Brian Priestley, Peter Quinn, Andy Robson, Alyn Shipton, Robert Shore, Daniel Spicer, Simon Spillett, Peter Vacher, Val Wilmer

Photographers
Tim Dickeson, Roger Thomas, William Ellis, Val Wilmer

Call our Subscription Department
Freephone: 0800 137201 (UK only)
Telephone: 01722 716997
(UK & Overseas)
Or email us on:
subscriptions@markallengroup.com

Marketing Manager John Barnett
Managing Director Paul Geoghegan
CEO Ben Allen
Chairman Mark Allen

SUBSCRIPTION RATES (UK PERSONAL)

Quarterly Direct Debit	£14.50
Annual Direct Debit	£57
Annual Credit Card	£60
Two Year Annual Credit Card	£102
Three Year Annual Credit Card	£144

Subscribe online: www.magsubscriptions.com
Subscribe by phone: **+44 (0)1722 716997**

MA Music Leisure & Travel
part of
Mark Allen
www.markallengroup.com

Jazzwise is published by
MA Music Leisure & Travel Ltd,
St Jude's Church, Dulwich Road,
London SE24 0PB
Tel: +44 (0)20 8677 0012
Website: www.jazzwise.com

Please read our privacy policy, by visiting http://privacypolicy.markallengroup.com. This will explain how we process, use & safeguard your data

MA Music Leisure & Travel Ltd, 2022. All rights reserved. No part of the *Jazzwise* may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical, photocopying, recording, or otherwise without prior written permission of the Publishing Director.

The views expressed do not necessarily represent those of the editor or *Jazzwise* Advertisements in the journal do not imply endorsement of the products or services advertised.

ISSN 1368-0021
Printed by: Pensord Press Ltd, Blackwood, NP12 2YA
Founded by Charles Alexander in 1997

recycle
When you have finished with this magazine please recycle it.

News

By Mike Flynn, Kevin Whitlock and Jon Newey

For the latest breaking news visit **www.jazzwise.com**

Avishai Cohen

Jas Kayser

Xhosa Cole

Jazz Strands, club programme and 'free stage' shows complete EFG London Jazz Festival 30th birthday line-up

The full EFG London Jazz Festival's 30th birthday programme has now been announced, and runs from 11-20 November; spanning the capital's concert halls and clubs and performance spaces in between. Newly added shows include a double header of Nubiyan Twist and Secret Night Gang at KOKO (17 Nov), the highly spontaneous Moment's Notice improv session at The Wilds, (13 Nov) plus a second show of Lady Blackbird at The Broadway Theatre (19 Nov), both in the borough of Barking & Dagenham; there are also free shows presented by Total Refreshment Centre, J to Z Live and Kinetika Bloco among others.

Distinct themes are woven throughout this year's event, including the Beyond Margins strand highlighted by the Generations of Chicago Weekend at the Barbican (12-13 Nov), featuring the return of the CHICAGOxLONDON, featuring two sax greats: Chicago free improv legend Henry Threadgill (who makes his first London appearance in over a decade), on a double bill with Anthony Braxton; plus a second show with artists from the International Anthem roster. Afro-Cuban jazz is at the core of the second weekend, under the banner *The Ultima Fiesta*, with shows such as Chucho Valdes' colossal project celebrating his career and 80th birthday; Harold Lopez Nussa's show with guest Yilian Canizares; plus free shows by Eliane Correa and La Evolucion Orchestra, Colectivo Futuro and Grupo Lokito (Clore Ballroom, 20 Nov).

The *Homegrown* strand aims to showcase the hottest emerging and established talents from the UK scene with performances from Rosie Frater Taylor, Mark Kavuma's Banger Factory, Binker Golding, Jas Kayser, Yahael Camara Onono, Camilla George and Xhosa Cole.

There are heavyweight names aplenty, from *The Icons* strand, featuring Jan Garbarek, Ron Carter, and Dave Holland's Aziza; while the *New Creations* strand highlights special commissions and unique projects such as Turkish psychedelicists Air Anatolia; a tribute to legendary trumpeter Don Cherry with Kahil El'zabar, Dwight Trible, David Ornette Cherry, Ana Ruiz and the members of Cherry family; Emma-Jean Thackray's *It's A UK Thing* celebrating and reimagining UK dance music; and the BBC Concert Orchestra's Tomasz Stańko celebration which brings together top Polish pianist Marcin Wasilewski and NYC-based Israeli trumpeter Avishai Cohen (QEH, 16 Nov). The *Voices* strand sees a wealth of vocal stars align with such as Dianne Reeves (12 Nov, Cadogan Hall and 13 Nov, QEH), Melanie Charles (13 Nov, Lafayette) and Emma Smith and Georgina Jackson's American songbook big band the Big Swing (18 Nov, Cadogan Hall).

The capital's many jazz clubs are highlighted too, from Cafe OTO, The Albany and Church of Sound, to core jazz stages at Pizza Express (Soho, Holborn and Chelsea), Vortex, and 606. The latter has a packed programme with appearances from a four-sax front-line featuring Mornington Lockett, Karen Sharp, Simon Allen and Graeme Blevins plus BBC Young Musician of the Year winner Deschanel Gordon on piano (12 Nov); revered pianist Julian Joseph leading young talents from the World Heart Beat Music Academy (1.30pm, 13 Nov); award-winning singer Anita Wardell's tribute to Betty Carter (evening, 13 Nov); saxophonist Jason Yarde's Quartet (14 Nov); guitarist Phil Robson's Night Dreamer band with Jean Toussaint (15 Nov); drum phenomenon Jas Kayser with her neo-fusion band (16 Nov); US saxophonist and flautist Lew Tabackin (17 Nov); a trio of top vocalists, Jo Harrop, Rachel Sutton and Eileen Hunter (lunchtime, 20 Nov) and the stunning vocals/piano of Liane Carroll (20 Nov) who completes the week.

Across town in Soho, Ronnie Scott's hosts two nights from legendary US band The Bad Plus (interviewed this issue), with their new formation featuring founding members Reid Anderson and Dave King joined by new recruits Ben Monder and Chris Speed as this incarnation makes its London debut (14-15 Nov); south-coast label Tru Thoughts takes over for a night showcasing such acts as Sly5thAve and Roberto Verástegui (16 Nov); there's psychedelic jazz sounds from the Levitation Orchestra (17 Nov), while acclaimed US pianist Aaron Parks leads his jazz-rock-fusion outfit Little Big (18 Nov).

The *EFG Elements Series* shows include the Festival's opening Gala, *Jazz Voice*, legendary bassist Ron Carter's 85th birthday celebration, singer-songwriter Melody Gardot and the premiere of Guy Barker's specially-commissioned *Guitar and Clarinet Concertos*, featuring guitarist Eugene Pao, clarinettist Giacomo Smith and talented youth orchestra, the Southbank Sinfonia.

Partnerships with BBC Radio 3 and several BBC channels will share the music to a national and international audience with on-air and digital offerings. These will include a live radio broadcast of *Jazz Voice* on 'J to Z' on 11 Nov, the BBC Concert Orchestra's show (which will be recorded and broadcast on Radio 3), BBC Young Jazz Musician Finale from the Festival (on TV, on BBC 4); Radio 3 will be recording live from the Barbican Free Stage on 20 November. *Jazzwise* is festival media partner.
For the full programme and tickets visit www.efglondonjazzfestival.org.uk

Holy Ghost! Major Albert Ayler biography out in November

The extraordinary life of trailblazing saxophonist Albert Ayler, who remains an important influence among jazz and experimental musicians long after his death, is explored in an important new biography, *Holy Ghost: The Life and Death of Free Jazz Pioneer Albert Ayler* by Richard Koloda, to be published by Jawbone on 15 November.

Ayler's turbulent, often polarising, music career and life, which lasted a brief 34 years, has been subject to myth and rumour right from his debut free jazz recording, *Witches And Devils* in 1964, through his 1964/5 dates for ESP (including the highly acclaimed, landmark album *Spiritual Unity*, which featured at No.28 in *Jazzwise*'s *The 100 Jazz Albums That Shook The World* book) to his recordings for the Impulse! label, which signed him following a recommendation by John Coltrane. These included 1967's avant-garde extravaganza *Live in Greenwich Village*, *Love Cry* and 1969's *Music Is the Healing Force of the Universe*, which saw Ayler's music moving closer to spiritual redemption and R&B (the latter a return to the music he started out playing with bluesman Little Walter in the early 1950s), before his mysterious death in 1970. In May this year Elemental Records released an acclaimed 4-CD, 5-LP box set of the complete live radio recordings from Ayler's last concert: *Revelations: The Complete ORTF 1970 Fondation Maeght Recordings*.

Musicologist and law practitioner Koloda has spent over two decades researching Ayler's life and music, from his birthplace in Cleveland; to his later life in France, where the saxophonist reaped the kind of praise not always forthcoming in the USA; and to his death where his body was found floating in New York's East River. Koloda has prior form with Ayler too, having been a contributor to the documentary film, *My Name Is Albert Ayler*; acted as a consultant on the 10-CD Revenant Records box set, *Holy Ghost: Rare and Unissued Recordings (1962-70)* and as a friend of Ayler's trumpet playing brother Donald, who appeared on a number of his recordings.

The book is a 312-page soft back with an eight-page photo section and Koloda says: "The true goal of *Holy Ghost* is to draw attention away from the circumstances surrounding Ayler's death and bring it sharply back to the legacy he left behind. Doing so demands confronting those who have marginalized, maligned, and spread misinformation about Ayler in order to further their own agendas."

Watch out for a major Albert Ayler feature in Jazzwise's special Dec/Jan double issue, on sale 17 November. **For more information visit www.jawbonepress.com**

Editor's Note

At the time of writing UK Chancellor Kwasi Kwarteng's cavalier "mini budget" has caused a run on the pound, interest rates to head northwards and exacerbate a cost-of-living crisis that has barely begun. During such times, jazz and music in general can almost pale into insignificance – but this is the stuff that feeds the soul and keeps us going even in the most challenging of times – the pandemic proved that. So it's remarkable to see the return of the EFG London Jazz Festival, this month celebrating its 30th birthday and improvising, enlightening and entertaining in the face of adversity once again.

Yet this gathering of international names isn't to be taken for granted, as one the festival's headliners, Camilla George, explains in this issue, the very real consequences of Brexit are now hitting home. She joins a chorus of concern that, thanks to no workable post-Brexit visas for British musicians and tour crews, it could be the end of Europe being a prime export market for UK-based talent. It's also stopping top foreign artists from coming here too. Closer to home we've had a few reports of *Jazzwise* not being on-sale in shops that previously stocked it – if you've spotted this then do let us know via **letters@jazzwise.com** and we'll remedy the situation.

Mike Flynn, Editor, Jazzwise

Phoenix-like, Lakecia Benjamin signs to Whirlwind Recordings

Acclaimed US alto saxophonist and composer Lakecia Benjamin has signed to the UK-based Whirlwind Recordings for her second album, *Phoenix*, which will be release in January 2023. The album has been produced by award- winning drummer/composer Terri Lyne Carrington and features a 'stellar cast' of soon-to-be-announced special guests.

A deeply personal project for the altoist, whose 2020 release *Pursuance: The Coltranes* was widely praised, *Phoenix* presents mostly original compositions and arrangements, solidifying her standing as an impressive player as well as a formidable young composer and arranger. The record aims to continue Benjamin's determination to work with artists she respects and has been mentored or influenced by over the past two years; as well as "all that I have learned since the release of *Pursuance* at the cusp of the pandemic".

The album will be released on CD, digital and a series of exclusive, limited edition, 180g LPs.

For more info visit www.whirlwindrecordings.com

Hermeto Pascoal to headline Guinness Cork Jazz Festival

The Guinness Cork Jazz Festival returns for its 44th edition with a wide range of international artists on the Irish Bank Holiday Weekend from the 27-30 October. Among the highlights are two legendary Brazilian acts, iconic multi-instrumentalist Hermeto Pascoal (pictured) and beloved jazz-funk trio Azymuth, plus the Irish debut performance from exciting Brazilian piano virtuoso Amaro Freitas. Further shows include appearances by Brandee Younger, Jeff Parker X Alabaster dePlume, Andy Sheppard, GoGo Penguin, Seun Kuti & Fela's Egypt 80, Jazzanova's live band The Strata Project and revered acoustic guitar pioneer Ralph Towner, all performing at venues around Cork City.

Emerging names on the bill include Laufey Toshín, Fehdah, Bricknasty and the return of Mås Exödus, among many others. Additionally, the Jazz Festival Club at the Metropole Hotel will host a wide range of jazz bands and traditional Irish acts on several stages throughout the hotel, while the Jazz Music Trail spans over 60 Cork venues presenting everything from ska to swing and jazz to brass as the trail leads across every corner of the city.

For the full programme and tickets visit www.guinnesscorkjazz.ie

NEWS IN BRIEF

NEW CONCERT HALL AND JAZZ EDUCATION HUB FOR NINE ELMS

World Heart Beat Music Academy are opening a vibrant new concert venue and music education centre in London's Embassy Gardens – including a 200-capacity concert auditorium, as well as state-of-the-art recording studios, teaching spaces, a broadcast studio and café/bar. The first season of concerts in the venue, taking place from January 2023, will be on sale from early November on the venue's website. **For more info visit www.worldheartbeat.org**

YAZZ AHMED FOR ARABIC BARBICAN NIGHT

British-Bahraini trumpeter and composer Yazz Ahmed will present a curated evening of contemporary Arabic music at the Barbican on 13 December. She will be joined by two pioneering artists from the Middle East and North Africa, who have found a new home in Europe: celebrated Lebanese oudist, Rabih Abou-Khalil (whose album *Blue Camel* was a seminal influence on Ahmed) and the avant-garde art-pop Tunisian-American singer and producer, Emel, whose soaring voice came to the world's attention when her song 'Kelmti Horra' became an anthem for the Arab Spring revolutions. Both will perform with their own ensembles and in collaboration with Ahmed and the Urban Soul Orchestra. **For more info visit www.barbican.org.uk**

GUILDFORD JAZZ HOTS UP WITH BOILEROOM COLLAB

A new partnership between Guildford Jazz and local venue The Boileroom, under the moniker 'The Beat', will host a wide range of young UK jazz, funk and afrobeat artists, presenting them in a club-style setting. Co-funded by Arts Council England, the series kicks off on 21 October with saxophonist Camilla George's high-energy mix of West African grooves and original jazz compositions (see p30 this issue for a George interview). Other artists confirmed to appear include Mark Kavuma's Banger Factory, Yolanda Charles' Project PH, Xhosa Cole, Alex Hitchcock, and Rosie Frater-Taylor. The Boileroom can be found at 13 Stokefields, Guildford, Surrey – any clubs wishing to participate in The Beat scheme should contact Jerry Sender on *drjerrysender@gmail.com* **For full programme details and tickets visit guildfordjazz.org.uk and theboileroom.net**

DOMINIC INGHAM QUINTET HIT THE ROAD

Award winning composer/violinist Dominic Ingham heads out on a UK tour this autumn with his Quintet of vibes player Jonny Mansfield, guitarist Miles Mindlin, bassist Will Sach and drummer Jay Davis. Performing music from the violinist's upcoming EP *Letters*, as well as music from his 2020 album *Role Models*. Remaining tour dates are: Stratford Jazz, Stratford-Upon-Avon (12 Oct); Keele University, Keele (19 Oct); The Be-bop Club, Bristol (20 Oct); Jazzlines, Birmingham (21 Oct); The Bear Club, Luton (22 Oct); Elgar Room at Royal Albert Hall, London (3 Nov); SoundCellar, Poole (10 Nov); Jazz Sanc tuary, Twickenham (13 Nov) and Wakefield Jazz Club, Wakefield (2 Dec). **For more info visit www.dominicingham.com/live-dates**

Let Spin hit 10 with *Thick As Thieves*

Spiky jazz-rock foursome Let Spin are set to mark their decade together with a new album, *Thick As Thieves*, released on 18 November on Efpi Records, and a multi-date UK tour.

Formed in 2012, Let Spin combine the angular sax work of Chris Williams, the supple post-rock guitar stylings of Moss Freed, the sophisticated bass guitar of Ruth Goller and rumbling rolling beats of drummer Finley Panter, on sounds that have as much to do with the New York downtown scene of the late 1990s/early noughties, as they do the melodic Brit-jazz of Polar Bear and Loose Tubes. The band support the release with a UK tour for 2022 and 2023, dates are: Flute and Tankard, Cardiff (30 Nov); Metronome, Nottingham (1 Dec); Hexagon Theatre, MAC, Birmingham (2 Dec); Gregson Centre, Lancaster (3 Dec); Bobiks, Newcastle (4 Dec); The Yard, Manchester (5 Dec); Vortex, London (8 Dec); The Hive, Shrewsbury (11 Feb 2023); The Bell Inn, Bath (13 Feb 2023); Lescar, Sheffield (15 Feb 2023); Free Range, Canterbury (23 Mar 2023); and The Rose Hill, Brighton (25 Mar 2023). **For more info visit www.letspinband.com**

Elvin Jones Quartet's legendary 1967 concerts get Blue Note release

On 18 November, Blue Note Records will be releasing *Revival: Live at Pookie's Pub*, a previously-unissued live recording of Elvin Jones' quartet that captures the legendary drummer's emergence as a bandleader at a little-known club in New York City (where he had a weekly residency after leaving John Coltrane's band in 1966). Featuring Joe Farrell on tenor saxophone, Billy Greene on piano, and Wilbur Little on bass, *Revival* was recorded between 28 and 30 July 1967, just two weeks after Coltrane died. The album shows the band stretching out on expansive versions of standards and bandmember originals such as Jones' present to his wife, the 21-minute-long 'Keiko's Birthday March'.

Revival: Live at Pookie's Pub will be released in deluxe 180g 3-LP and 2-CD sets which include an extensive booklet with photos by Francis Wolff, Ozier Muhammad, Christian Rose, and others; essays by author and co-producer Ashley Kahn, co-producer Zev Feldman, executive producer Don Was, and the original recording engineer Bob Falesch; interviews and statements by drummers Alvin Queen and Michael Shrieve, pianist Richie Beirach, and Elvin Jones band alumni Pat LaBarbera, Gene Perla, and Dave Liebman.

Elvin Jones was born in Pontiac, Michigan in 1927, the youngest of 10 children (siblings Thad and Hank also became jazz legends). After moving to New York, Jones worked with the likes of Miles, Mingus, and Rollins before joining forces with Coltrane and becoming a member of the saxophonist's seminal Quartet. Jones recorded on numerous classic Blue Note albums including Wayne Shorter's *Speak No Evil*, J Larry Young's *Unity* and McCoy Tyner's *The Real McCoy*. He signed with Blue Note as a leader in 1968 and began recording a series of remarkable albums. **Visit www.bluenote.com/artist/elvin-jones/**

Art Failure

Chick Corea

The Leprechaun
Polydor

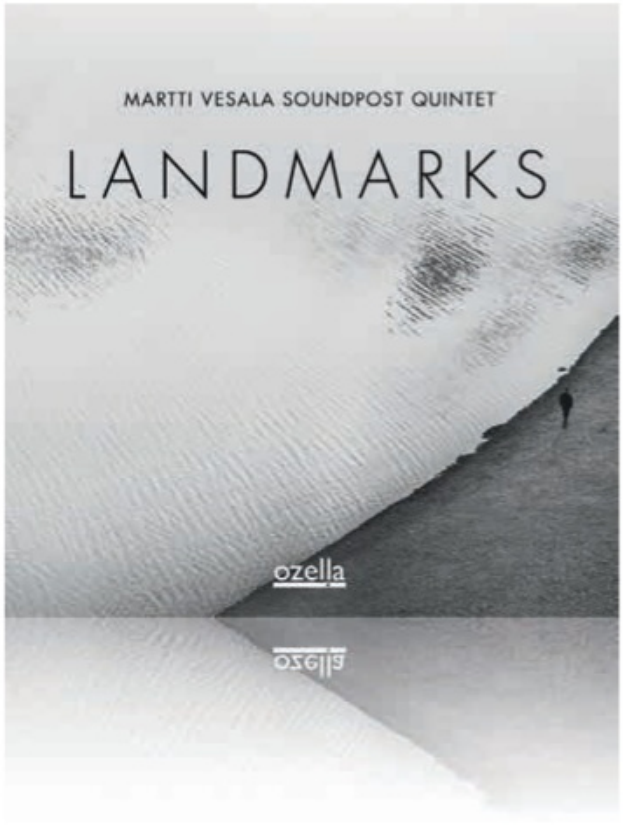
The late Chick Corea was a serious person, a serious (and seriously good) musician who took his music seriously. What, then, he thought of the atrocious cover for this 1976 album, the Good Lord only knows. Nobody has ever come forward to take the 'credit' for this aerie-faerie rubbish (we presume it was a particularly untalented employee in Polydor's art department, but it could have also been made under the influence of Corea or his wife Gayle Moran, who sings on the album), but the main illustration comes over like a (very) bad Beardsley or a particularly minging Mucha. It's treacly-sick sentimental and actually quite creepy; no self-respecting jazz hipster would be seen dead with this under their arm, either back in 1976 or today (to be fair, despite a star-studded cast, *The Leprechaun* is not one of Chick's more memorable efforts and is unlikely to appeal to image-conscious cool cats anyway).

I was struggling to remember where I'd seen this kind of image before – then it hit me: go to any tourist tat emporium in one of the many glens on the Isle of Man, and you'll find a section devoted to faeries, sprites and, indeed, leprechauns... and you'll be able to purchase hideous airbrushed paintings that are this LP cover's equivalent.

Kevin Whitlock

ozella music *the sound*

Our Sense of Jazz …



MARTTI VESALA SOUNDPOST QUINTET
LANDMARKS

OZ102CD | OZ1102LP
(180g Vinyl, Gatefold Cover)
Street Date: 2022 November 4.

Visions beyond Miles: Landmarks is Martti Vesala's nordic album, a personal statement of great calm, longing and space.

Martti Vesala: Trumpet, Fluegelhorn
Petri Puolitaival: Saxophones, Flutes, Bass Clarinet
Joonas Haavisto: Piano, Rhodes
Juho Kivivuori: Double Bass
Ville Pynssi: Drums & Percussion

HELGE LIEN | KNUT HEM
VILLINGSBERG

OZ100CD | OZ1100LP
(180g Vinyl, Gatefold Cover)
Street date: 2022 November 11.

Bluegrass? Jazz? Ambient? Using piano and Weissenborn guitar, Hem and Lien are creating music for inner wandering.

Helge Lien: Piano
Knut Hem: Dobro, Weissenborn Guitar

ODDGEIR BERG TRIO
WHILE WE WAIT FOR A BRAND NEW DAY

OZ103CD | OZ1103LP
(180g Vinyl, Gatefold Cover)
Street date: 2022 November 18.

The cycle closes: The third part of a trilogy around the dark hours of the day. Evolving landscapes of hope.

Oddgeir Berg: Piano, Keys
Karl-Joakim Wisløff: Double Bass
Lars Berntsen: Drums

ALL ALBUMS ARE ALSO AVAILABLE FROM ALL COMMON DOWNLOAD PORTALS.

ozella ozella lounge SongWays

Distributed by PROPER

OZELLA MUSIC · fon +49 (0) 5251 38509 · mail@ozellamusic.com · www.ozellamusic.com
www.facebook.com/ozellamusic · www.instagram.com/ozella.music · www.youtube.com/ozellamusic

Emma-Jean Thackray TAKES 5

The trumpeter and producer selects the five albums she can't live without

1 *Innervisions* by Stevie Wonder
"This album is one of my favourites, and always in heavy rotation on my turntable/phone. Stevie is one of the best song writers to ever have lived, and his balance between singable melodies and clever harmonic movement is unmatched in 'pop'-leaning music. As an artist who often takes on performing tracks solo, Stevie is an idol for me."

2 *What Cha Gonna Do For Me* by Chaka Khan
"Big soul bangers full of great riffs, and always something to belt out in the shower. This album never ceases to cheer me up and lift me through the day, so I tend to stick this on when I'm feeling low. I have my mum to thank for my love of 1980s soul."

3 *Shri Camel* by Terry Riley
"A meditative masterpiece from one of the world's greatest composers. The listening experience for me begins as a relaxing, reflective time, and soon becomes active and heady, finishing as a balanced high for the body, mind, and soul. This is a record I look to on days off to remind me why I love music, when I'm so, so tired."

4 *Back In The Dog House* by Bugz In The Attic
"'West London Producer Super Group makes West London Super Bangers'. Influences from across the world brought together what is a signature west London sound. Broken beat grooves to satisfy any ass shaker, and many of these tracks end up on the speakers before my live shows without fail."

5 *In A Silent Way* by Miles Davis
"One of my faves from one of my faves. With guidance and compositional cues from Miles, this record shows how wonderful group improvisation can be. Everyone plays just the right amount to serve the music. A perfectly balanced ensemble where everyone comes to the fore for just the right amount of time and plays just the right amount of busy or sparse, at the right time, in the right ways. Magical."

Emma-Jean Thackray Presents 'A UK Thing' at Village Underground on 20 November as part of the EFG London Jazz Festival

Jazzfest Berlin 2022 bounces back to real life post-pandemic

After the two hybrid festival editions with digital bridges to New York, Johannesburg, Cairo and São Paulo due to the pandemic, Jazzfest Berlin 2022 returns to the real-world space of the here and now, to welcome over 145 international musicians from all over the world to the Haus der Berliner Festspiele and surrounding venues from 3 to 6 November in the German capital. The 59th edition of the festival takes place in the recently renovated Haus der Berliner Festspiele, the Pierre Boulez Saal, the nearby clubs A-Trane and Quasimodo, and the Kaiser-Wilhelm-Gedächtnis-Kirche.

Artists from 25 countries in 37 acts comprise this year's festival, with the programme also including numerous German and Berlin premieres.

The line-up features established greats of the US avant garde scene such as Craig Taborn, Matana Roberts and Kris Davis, musicians influenced by spiritual jazz and black radical aesthetics such as Hamid Drake and Immanuel Wilkins, as well as emerging newcomers like saxophonist Isaiah Collier, drummer Sun-Mi Hong, Chicago cornetist Ben Lamar Gay and pianist Kirke Karja.

The South African jazz scene is represented too, with Asher Gamedze and the Johannesburg collective The Brother Moves On; improvising musicians inspired by folkloristic musical traditions such as Kateryna Ziabliuk from Ukraine, Olga Kozieł from Poland (Lumpeks), Sofia Jernberg ('Musho', or 'Sad Song' in the Ethiopian language Amharic) or Lucian Ban from Romania ('Transylvanian Folk Songs'); European free jazz pioneers such as Swedish drummer and composer Sven-Åke Johansson and skronk sax supremo Peter Brötzmann as well as protagonists of the younger generations such as Mette Rasmussen and Rodrigo Amado.

All concerts of the Jazzfest Berlin 2022 will be recorded by ARD and Deutschlandradio and broadcasted live or time-shifted.

For the full programme and tickets, visit www.berlinerfestspiele.de/en/jazzfest-berlin/start.html

(Pictured from top: Matana Roberts, Kirke Kaja and Peter Brötzmann)

45 YEARS AGO – Keith Jarrett's *My Song*

Despite the vast and varied music ECM has released over many years, its two biggest stars are undoubtedly Jan Garbarek and Keith Jarrett. When the two of them came together in April 1974, to create the quartet Belonging and the orchestral album *Luminessence*, it was Garbarek whose name was listed first. When their second quartet recording *My Song* was done on 31 October-1 November 1977, it was issued as a Jarrett album, no doubt partly because of the success of his 1975 *The Köln Concert*.

It's worth recalling that what became known as Jarrett's 'European quartet' was basically the Jan Garbarek quartet of the past few years, including fellow Norwegian Jon Christensen on drums and Swedish bassist Palle Danielsson, but with Swedish pianist Bobo Stenson being replaced by Jarrett. (Note in passing that, after *My Song*, Garbarek then toured and recorded with John Taylor on piano.) The Europeans' established sound was certainly hospitable to Jarrett's approach, as shown by the fact that he now wrote new tunes for them, that were well played in before recording. For, although there had been previous live appearances (for instance, their set at the 1976 Jazz Festival Frankfurt, available on YouTube), October 1977 had seen the first full-scale tour by the European quartet.

In addition to a typical performance by all concerned, the album sees Jarrett expressing the maximum amount of lyricism, even in the pop-leaning 'Country' which you can almost imagine being sung, with slightly corny words. And the nursery-rhyme simplicity of his title track is highly effective, as is the fact that the final notes of its hushed coda echo the last notes of the standard 'Over The Rainbow' ("Why, oh why, can't I?")

Brian Priestley

EFG LONDON JAZZ FESTIVAL 2022

30

Guy Barker / Ron Carter / Alabaster DePlume
Angel Bat Dawid / Fatoumata Diawara / Kurt Elling
Jan Garbarek / Melody Gardot / Abdullah Ibrahim
Eugene Pao / Courtney Pine / Giacomo Smith
Dianna Reeves / Henry Threadgill / Chucho Valdés

30th Birthday

EFG LONDON JAZZ FESTIVAL 2022

11-20 November

EFGLONDONJAZZFESTIVAL.ORG.UK #WEAREJAZZ

Title sponsor

EFG Private Banking

Produced by

SERIOUS

tdp Talent Development Partner · Jazzwise · Jazz FM · ARTS COUNCIL ENGLAND

aaron liddard

NEW ALBUM NYLON MAN OUT NOW

Featuring

CARLEEN ANDERSON, OMAR PUENTE, & MISS BABY SOL

Tour info, tickets, music & info:

AARONLIDDARD.COM

Clockwise from top left: Al Lirvat and his Cigal's band, La Cigale, Paris, 1955, with Al Lirvat, trombone, Benny Waters, tenor; Jacques Butler Band, La Cigale, Paris, July 1962 (Photo: Peter Vacher); La Cigale promo card; Benny Waters outside his apartment building, Rue Choron, Paris, September 1967 (Photo: Peter Vacher).

CORNERS **BRILLIANT**

This month, **PETER VACHER** shares his very personal memories of the legendary club La Cigale in Paris. Photos from the Peter Vacher Collection

La Cigale was a café on Boulevard Rochechouart in Paris, known for its louche atmosphere and wide-open approach to entertainment. So far, so mundane, you might say. Still, for two young music fans – that's my wife Patricia and me – it came to take on a near mythical significance.

Chancing to be in that part of Montmartre in July 1962 and rubber-necking like tourists do, we heard music – good, swinging jazz, in fact – and wandered in, to be almost overwhelmed by the sheer drive and verve of the band. This, it turned out, was led by expatriate US trumpeter Jacques [Jack] Butler, a big band sideman from the great days of Harlem swing, and featured a shorter, tubbier man, who was playing knockout tenor saxophone, with a side order of soprano and clarinet.

This was Benny Waters, then aged 62, and a marvel. La Cigale – it's gone now – was really a neighbourhood bar, garish almost, locals alongside tourists, some wanting to sing, and most set on having a good time. We returned, bought drinks, and introduced ourselves, with Butler and Waters happy to tell us their tales. Quite how Waters, a big-toned, bustling tenor player in the Hawkins style, had failed to attract attention from across the Channel was beyond me.

It seemed important that he should be known in Britain, so I set about trying to do something about it – my *Caught in The Act* reviews appeared in *DownBeat* and *Melody Maker* later the same year, with a rather longer piece in *Jazz Journal*. We were back at La Cigale again in 1963 and I wrote more, still campaigning. Four years later, we arranged a full-length interview for *Jazz Monthly* with Benny at his flat in Rue Choron – the first detailing his career to appear anywhere – and I found I was talking to a musician who had recorded with King Oliver in the 1920s; had played with the great black big bands, like Lunceford, and Henderson in the 1930s; and worked with Roy Milton's R&B combo in the 1940s before fetching up in Paris. Called on to replace Bob Wilber in Jimmy Archey's Dixieland band in New York, Benny toured with Archey in Germany until the money ran out, so he accepted an offer from fellow ex-pat Bill Coleman in Paris and stayed, taking up the La Cigale challenge in 1954.

Once done with the café/bar by 1969 – in his final years, he'd been the bandleader there – Benny became a travelling soloist. Careering off all over the Continent, recording often, and little by little, starting to make an impact in the UK. We stayed in touch, exchanging letters, the post bringing his picture postcards from every destination.

Back in Paris in January 1971, we were driven at manic speed by Benny in his very small car in the freezing cold to search for night-time jazz, calling first at La Cigale, naturally, where Benny's old band was now led by the cheerfully extrovert Guadeloupian trombonist Al Lirvat; and then to La Calvados, an upmarket boite near the Champs Elysees where the great Harlem stride pianist Joe Turner had held a nightly residency for years. Prompted by Benny's presence, Joe turned up the heat and gave us an unforgettable mini-recital.

By the mid-1970s, Benny was appearing here regularly, promoted, first, by Robert Masters and then most supportively, by Dave Bennet. Audiences loved his boundless energy, his vivacity and sheer instrumental brilliance, as he swapped from tenor to alto, clarinet to soprano, with added vocals thrown in.

As for family Vacher, Benny remained like a constant thread in our lives, staying with us and playing our battered upright piano while helping my young daughter learn the clarinet. Always generous, Benny hosted us all to lunch at Haynes, a celebrated Parisian restaurant specialising in Southern-style fried chicken, this a vital meeting place for all the black American musicians and entertainers who passed through Paris, their signed photographs covering the walls.

Thereafter, we heard him play here, there, and everywhere, and wrote reviews and features for every jazz periodical then around, staying personally close, until his final years when his sight gave out and he decided to return home to the States in 1992. Even so, the gigs and tours kept coming as did some fine late period recordings.

Our last meeting was at the Los Angeles Classic Jazz Festival in September 1995. Benny was there with The Statesmen of Jazz, an all-star group of veterans, sponsored very generously by Mat Domber of Arbors Records. Aside from their success at the festival itself, they were to play at Mesa Intermediate School up in Palmdale, 50 miles north of the city. I tagged along, crammed in the minibus with this very talkative gang of old-timers and watched them entrance these 12-year-olds. Asked which musician they liked best, the children voted overwhelmingly for Benny. Totally blind by then, he was sensational, growling on his horn, still wonderfully extrovert.

There were a few more special New York dates to fill before his health finally gave out in August 1998. He was 96. The obituaries were many; mine was in *The Guardian*. Always canny with money, Benny's estate was worth $500,000. What a man. And what a friend.

INTAKT RECORDS WWW.INTAKTREC.CH

Distribution Great Britain: Shellshock Distribution / intaktrec.bandcamp.com

Intakt CD 382

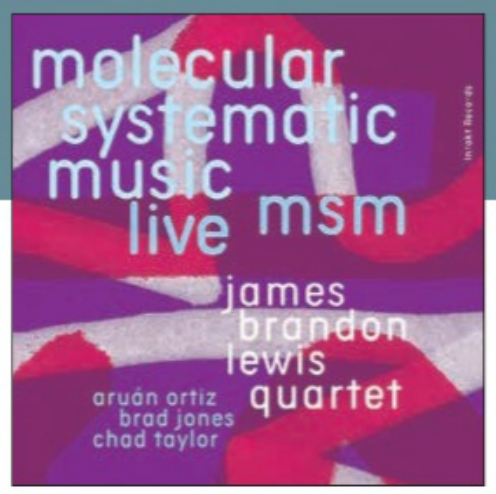
CLEMENS KURATLE YDIVIDE
LUMUMBA

Dee Byrne: Alto Saxophone
Elliot Galvin: Piano, Electronics
Chris Guilfoyle: Guitar · Lukas Traxel: Bass

Intakt CD 388

OM
50

Urs Leimgruber: Saxophone · Christy Doran: Guitar,
Devices · Bobby Burri: Double Bass, Devices
Fredy Studer: Drums, Percussion



Intakt CD 389

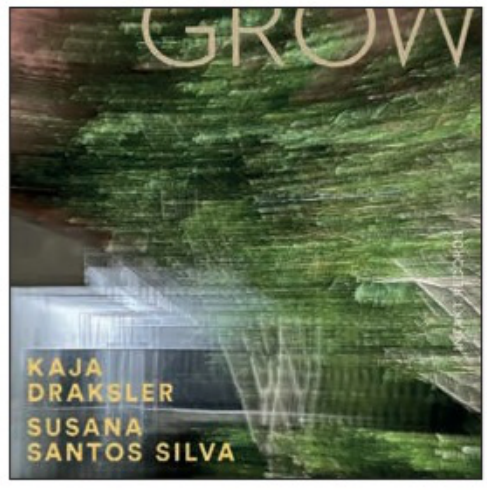
JAMES BRANDON LEWIS QUARTET
MSM MOLECULAR SYSTEMATIC MUSIC LIVE

James Brandon Lewis: Tenor Sax
Aruán Ortiz: Piano · Brad Jones: Bass
Chad Taylor: Drums

Intakt CD 393

KATHARINA WEBER
IN MÁRTA'S GARDEN

Katharina Weber: Piano



Intakt CD 391

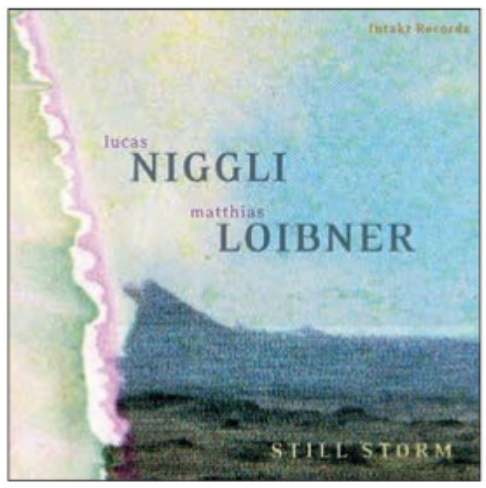
KAJA DRAKSLER – SUSANA SANTOS SILVA
GROW

Kaja Draksler: Piano
Susana Santos Silva: Trumpet

Intakt CD 395

TIM BERNE – MATT MITCHELL
ONE MORE, PLEASE

Tim Berne: Alto Saxophone
Matt Mitchell: Piano



Intakt CD 386

LUCAS NIGGLI – MATTHIAS LOIBNER
STILL STORM

Matthias Loibner: Hurdy-Gurdy, Electronics
Lucas Niggli: Drums, Percussion

Intakt CD 382

GÜNTER BABY SOMMER & THE LUCACIU 3
KARAWANE

Antonio Lucaciu: Saxophone · Simon Lucaciu: Piano
Robert Lucaciu: Bass · Günter Baby Sommer: Drums

Intakt CD 383

LISBETH QUARTETT
RELEASE

Charlotte Greve: Saxophone · Manuel Schmiedel: Piano
Marc Muellbauer: Bass · Moritz Baumgärtner: Drums

Intakt CD 378

DAVE GISLER TRIO WITH JAIMIE BRANCH AND DAVID MURRAY SEE YOU OUT THERE

Dave Gisler: Guitar · Raffaele Bossard: Bass
Lionel Friedli: Drums · Jaimie Branch: Trumpet
David Murray: Tenor Saxophone

Intakt CD 381

DAVID MURRAY BRAVE NEW WORLD TRIO WITH BRAD JONES AND HAMID DRAKE
SERIANA PROMETHEA

David Murray: Tenor Saxophone · Brad Jones: Bass
Hamid Drake: Drums

Intakt CD 390

BUECHI – HELLMÜLLER – JERJEN
MOON TRAIL

Sarah Buechi: Voice · Franz Hellmüller: Guitar
Rafael Jerjen: Bass

Pharoah Sanders: 13/10/40-24/09/2022

Photo: Tim Dickeson

The death of Pharoah Sanders marks the end of a historic grouping of avant-garde musicians who came of age in the mid 1960s. The 81 year-old was 'The Son' to 'Father' John Coltrane and the 'Holy Ghost' Albert Ayler, both of whom passed decades before him; so with the departure of the last surviving member of that hallowed trinity comes a sense of closure. A blessed soul ascends; a circle closes.

Sanders became a figurehead for the school of 'spiritual jazz' that has enjoyed a resurgence of interest of late, and the fact that he was Coltrane's protégé and went on to join innovative bands led by both 'Ohnedaruth' and his widow Alice 'Turiya' meant that Sanders was closely involved in the creation of this new vocabulary. Its inspired combination of modal structures, transcendent ambiances and Afro-Asian timbres would feature extensively in the music he made throughout his lengthy career.

Born Farrell Sanders in Little Rock, Arkansas, Sanders debuted in local church bands and studied music in Oakland, California, before eventually heading to New York where he would make an exponential leap as a player. He spent long hours practicing with Coltrane who encouraged him to find his own creative voice. Indeed, the fruits of his labour were heard on the many timeless albums Sanders cut for Impulse! between the late 1960s and mid-70s. Highlights include *Karma*, *Tauhid*, *Thembi*, *Jewels Of Thought*, *Wisdom Through Music*, *Village Of The Pharoahs*, *Elevation* and *Black Unity*.

The latter is an ecstatic opus that saw Sanders and a band with a mammoth double drums-bass axis create for the best part of 40 minutes a tidal wave of sou[illegible]eavy textures, though the sustained rhythmic momentum and sense of the ensemble moving towards the same uplifting emotional climax was palpable.

By this time Sanders' withering shrieks, bubbling high harmonics, cracking overtones and concise but potent phrasing made him a leader of considerable stature. But there was also a gentle, serene side to his musical character that would surface on anthems such as 'The Creator Has A Master Plan', featuring the glorious vocals of Leon Thomas who also appeared on *Izipho Zam (My Gifts)*, another album which boasted what was really the companion to the aforesaid track, 'Prince Of Peace.'

In the 1970s Sanders explored anything from Latin and African music and disco-tinged funk but it was his foray into hard swing on *Journey To The One* that brought him to the attention of a whole new audience in the mid-1980s. One of the key tracks on the album 'You Gotta Have Freedom', a quite joyous straightahead track that cleverly contrasted Sanders' explosive honks with crystalline female vocals, became a huge hit on the UK jazz dance scene and subsequently made the saxophonist a cult figure for the burgeoning acid jazz movement of the 1990s, whose most high-profile exponents Galliano would cover 'Prince Of Peace.'

And at the end of the decade the greatly experimental genre-free British combo 23 Skidoo, who brought together non-western rhythms and industrial sounds, collaborated with Sanders on the gorgeous 'Dawning'.

Given his illustrious history it was hardly surprising that other artists and producers would seek out Sanders, and among several noted collaborators were Bill Laswell, Adam Rudolph & Hamid Drake, Kahil El Z'Bar's Ritual Trio, Graham Haynes, Chicago/São Paulo Underground, David Murray and the Gwo'ka Masters. In all these partnerships Sanders proved to be as responsive as he was assertive, producing his trademark sound all the while adapting to the precise context in which he appeared.

He recorded far less frequently in the last few years of his life, though *Promises*, the 2021 set he made with Mancunian producer-composer Floating Points was a gripping reminder that Sanders was simply a master musician. He played sparely but movingly on a lushly orchestrated suite that was largely inspired by the saxophonist's own work, particularly his 1977 song 'Harvest Time', a harbinger of all things ambient.

While this wealth of recordings is a fitting testimony to the high rank that Sanders has in the canon of contemporary black music it was really his magical live performances that defined him both as an artist and personality. Hearing him draw that inimitable tone from his tenor, which felt as if he was harnessing the power of wind, sea and earth into a single big bang note was truly unforgettable, but so too was the sound of Pharoah's voice. A man of few words he would often burst into short choruses and when he hollered "Africa, Africa, Africa!", he was channeling spirits that are set to live on in hearts and minds for years to come. His loss is keenly felt. His legacy is eternal.

Kevin Le Gendre

Photo: Christian Weber

Ramsey Lewis: 27/05/1935 – 12/09/2022

Described by Duke Ellington as "a bouquet of tonal delight", Ramsey Lewis was one of the most accomplished pianists in jazz, who incorporated the classics and gospel into his highly individual approach. While the 1950s and 60s audiences thought of him as leader of an acoustic trio, typified by his million-seller 'The In Crowd', his 1970s listeners knew him as a fusioneer, following his next big success 'Sun Goddess'. That decade, he worked alongside members of Earth, Wind & Fire as producers and fellow musicians.

At his best, such as on 'Slick', from *Sãlongo*, he combined both worlds: his acoustic piano introducing a heavyweight jazz-rock backdrop, before opening up for Oscar Brashear's trumpet and Ernie Watts' tenor. Thereafter his work moved between genres, with frequent returns to trio playing such as 1982's *Chance Encounter*, or 2009's *Songs From The Heart*.

Born in Chicago, Lewis started piano at four, but up to his teens his main playing was in church, until a fellow gospel musician asked him to sub on piano in a band called the Clefs. He'd never played jazz, and embarrassed himself by playing boogie on a Charlie Parker blues and not knowing the simplest of standards. But his technical keyboard skills impressed the Clefs' saxophonist Wallace Burton, who took the teenager under his wing. Ramsey recalled, "he showed me a few things", and his jazz playing developed rapidly. With bassist Eldee Young and drummer Red Holt, Lewis joined Burton's quartet, until Burton was drafted. The trio continued under Lewis's leadership, securing a residency at Chicago's downtown SRO club, and recording for Chess. The recent Acrobat anthology *The Early Years 1956-59* charts their progress.

Some critics thought Lewis to be repetitive and commercial. This did not worry him one jot, believing that every album needed a 'fun time' track to create a talking point and radio play. An early success was the 'Habañera' from Bizet's *Carmen*, but this was eclipsed by 'The In Crowd', recorded at Washington's Bohemian Caverns. Ramsey told me they were somewhat daunted, as they'd recently been preceded there by Monk, Coltrane and Johnny Griffin. They knew their 17th album would be recorded during the residency, and were searching for their 'fun time' piece. Then at the coffee shop opposite, a waitress overheard their discussion and asked if they'd heard Dobie Gray's 'In Crowd' on the jukebox. It was what they were searching for, and Red suggested they close their first set with it. "What you hear on that record," Ramsey said, "is the audience itself becoming the fourth member of the trio. They were dancing in the aisles."

In recent years Lewis produced several large-scale orchestral classical compositions, and he was also a fine broadcaster, his weekly *Jazz Legends* programme went out nationally for almost 20 years. He directed the Ravinia Festival in Illinois, and his Ivory Pyramid studio fostered young talent. He won three Grammys and seven gold discs. In 2007 he was elected an NEA Jazz Master. **Alyn Shipton**

Trevor Tomkins: 12/05/1941 – 09/09/2022

*Bassist **Dave Green** pays tribute to his dear friend and longstanding rhythm section partner*

Left: Trevor Tomkins. Below: The Rendell/Carr Quintet (l–r): Ian Carr, Dave Green, Michael Garrick, Trevor Tomkins and Don Rendell

When I joined the Don Rendell Quintet in December 1963, the lineup of the band was Ian Carr on trumpet, John Mealing on piano and Trevor Tomkins on drums. Trevor and I hit it off straight away – musically and socially. Trevor's approach to drumming was completely different to other drummers that I had played with around that time. He was a percussionist in every sense. He was a completely interactive player who would embellish the sounds from his kit in very creative ways. We developed a musical understanding from very early on which remained with us throughout our 59-year friendship which lasted until his sad passing in September.

Trevor and I were joined at the hip in the 1960s and into the 70s. We recorded numerous LPs for Dennis Preston's Columbia Lansdowne label including five albums with the Don Rendell Ian Carr Quintet, and a couple with Goan guitarist Amancio D'Silva including one with Joe Harriott. Michael Garrick had joined the Rendell/Carr Quintet in 1965 replacing Colin Purbrook on piano. Subsequently Trevor and I recorded a trio LP with Michael, and we did various sextet and septet albums with him for the Argo label, a subsidiary of Decca.

The line-up of the Michael Garrick Sextet was Norma Winstone (voice), Henry Lowther (trumpet), Art Themen (reeds), Michael (piano), Trevor (drums) and myself on bass. The chemistry between us was perfect and we had some wonderful times on the road with the band. Trevor's store of jokes was legendary. He would get on a roll telling them one after the other until weak from laughing, I had to plead with him to stop.

Trevor and I memorably played together at Ronnie Scott's club and toured twice in a quartet with Lee Konitz in the mid 1980s. In 1984, Harold Danko played piano and in 1986 it was with pianist John Taylor. I've got tapes of some of the nights at Ronnie's and Trevor's immaculate playing really stands out. Playing with Lee in both quartets at that time gave me some of the most treasured musical memories of my entire career.

Trevor's involvement and enthusiasm for the music was complete. He taught at the Guildhall School of Music where he himself had studied as a student in the early 1960s. He promoted regular jazz nights at various pubs in West London for several years and had recently restarted booking bands at the Milford Arms, Isleworth after everything had to stop because of the pandemic. I last played with Trevor at the Milford Arms in July in a quintet with Karen Sharp (tenor), Steve Waterman (trumpet) and John Pearce (piano). It was a lovely evening, and despite the serious debilitation of his illness he played as well as ever. All the regulars were there, giving their support. Trevor's long-time friends and helpers Patti and Chris were there as they have been for the last... I don't know how many years. James, a young student of Trevor's who drove him to and from the gig every week, was there too, of course. Sadly, it was to be the last time that Trevor played at the Milford Arms and the last time that I was with my old friend.

Charting the Jazz Message/November 2022

Sasha Berliner

The *Jazzwise* Chart

1 Sasha Berliner Onyx *Outside In Music*
2 Bill Frisell Quartet Four *Blue Note*
3 Arild Andersen Group Affirmation *ECM*
4 Charles Lloyd Trios: Sacred Thread *Blue Note*
5 Esbjörn Svensson HOME.S *ACT Music*
6 Espen Berg The Trondheim Concert *NXN*
7 Bill Laurance Affinity *Flint Music*
8 Terri Lyne Carrington New Standards Vol.1 *Candid*
9 Nicki Leighton-Thomas One Good Scandal *33Jazz*
10 The Comet is Coming Hyper-Dimensional Expansion Beam *Impulse!*

THE BLUEPRINT
Chris Philips' maraud through new jazz heat grooves and free sounds

1 Yussef Dayes Live At Joshua Tree *Brownswood*
2 Snarky Puppy Empire Central *GroundUp*
3 Surya Botofasina Everyone's Children *Spiritmuse*
4 The Greg Foat Group Blue Lotus *Blue Crystal Records*
5 Marialy Pacheco Reload *Wanderlust Recordings*
6 Sonido Solar Eddie Palmieri Presents Sonido Solar *Truth Revolution*
7 Michael Wollny Trio Ghosts *ACT Music*
8 Takuya Kuroda Midnight Crisp *First Word Records*
9 Samara Joy Linger Awhile *Verve*
10 Wasafiri Klearlight *Eastwood Music Group*

SOMETHIN' ELSE
With Jez Nelson Sunday nights 10pm on Jazz FM

1 Sun Ra Arkestra Living Sky *Omni Sound*
2 Esbjörn Svensson HOME.S *ACT Music*
3 Connie Han Secrets of Inanna *Mack Avenue*
4 Dave Douglas Songs of Ascent *Greenleaf*
5 JD Allen Americana Vol 2 *Savant*
6 Tyshawn Sorey The Off-Off Broadway Guide to Synergism *Pi Recordings*
7 Michael Wollny Trio Ghosts *ACT Music*
8 Miles Davis That's What Happened 1982-1985: The Bootleg Series Vol 7 *Sony*
9 The W Portrait *Ubuntu*
10 Let Spin Thick As Thieves *Efpi*

JAZZ FM
Essential sounds from Jazz FM on DAB and online at www.jazzfm.com

1 Makaya Mccraven In These Times *International Anthem/XL Recordings*
2 Chick Corea The Montreux Years *BMG*
3 Camilla George Ibio-Ibio *K7*
4 Judith Owen Come On & Get It *Twanky Records*
5 Samara Joy Linger Awhile *Verve*
6 Various Artists Blue Note Re:imagined II *Blue Note*
7 Snarky Puppy Empire Central Gro*undUP*
8 Takuya Kuroda Midnight Crisp *First Word*
9 Various Artists Here It Is: A Tribute To Leonard Cohen *Blue Note*
10 Ezra Collective Where I'm Meant to Be *Partisan*

EUROPE JAZZ MEDIA
Selected by Europe's leading jazz media

1 Keith Jarrett The Bordeaux Concert *ECM*
2 Evi Filippou inEvitable *Boomslang*
3 Michael Wollny Trio Ghosts *ACT Music*
4 Eve Risser Red Desert Orchestra Eurythmia *Cleanfeed*
5 Mário Laginha Jangada *Edition*
6 Chuchchepati Orchestra Low Noon *Bocian Records*
7 Ava Charlie Recipes *Tomofon*
8 New Wind Jazz Orchestra & Kristjan Randalu Sisu *Whirlwind Recordings*
9 Michał Barański Masovian Mantra Polskie *Nagrania*
10 Sasha Berliner Onyx *Outside In Music*

GUEST CHART :: EFG LJF
The festival team selects some favourite LPs from their 30th birthday line-up

1 Chelsea Carmichael The River Doesn't Like Strangers *Native Rebel Recordings*
2 Makaya McCraven In These Times *International Anthem/XL Recordings*
3 Alabaster dePlume Gold *International Anthem*
4 Trish Clowes A View With a Room Green *Leaf*
5 Melanie Charles Y'all Don't Really Care About Black Women *Verve*
6 Tord Gustavsen Trio Opening *ECM*
7 Melody Gardot / Phillipe Powell Entre Eux Deux *Decca/Universal*
8 Jasper Høiby What It Means to Be Human *Edition*
9 Camilla George Ibio Ibio *K7*
10 Lady Blackbird Black Acid Soul *Foundation Music/BMG*

SOUND RECORDS
Top picks from the Stroud vinyl emporium

1 Ill Considered Liminal Space *New Soil*
2 Makaya McCraven In These Times *International Anthem/XL Recordings*
3 The Comet Is Coming Hyper-Dimensional Expansion Beam *Impulse!*
4 Matthew Halsall Fletcher Moss Park *Gondwana*
5 Various Artists Blue Note Re:imagined 2 *Blue Note*
6 The Ensemble Al-Salaam The Sojourner *Strata-East*
7 Alabaster dePlume Gold *International Anthem*
8 Spindle Ensemble Inkling *Hidden Notes*
9 Sun Ra The Futuristic Sounds of Sun Ra *Savoy*
10 Pharoah Sanders Journey To The One Pharoah Sanders *Theresa Records*

J-TO-Z
Fresh jazz sounds on BBC Radio 3 every Saturday at 5pm

1 Roxana Amed Unanime *Sony Music*
2 David Murray Seriana Promethea *Intakt*
3 tyroneisaacstuart Anderson *New Soil*
4 Djavan D *Sony Music*
5 Makaya McCraven In These Times *International Anthem/XL Recordings*
6 Nicole Mitchell Medusae *Don Giovanni*
7 Moor Mother Jazz Codes *Anti*
8 Yussef Dayes Live at The Joshua Tree *Brownswood*
9 Julia Hülsmann Quartet The Next Door *ECM*
10 Samara Joy Linger Awhile *Verve*

UNION STREET
Jazz gems from the Lewes vinyl lovers

1 John Coltrane Blue Train *Blue Note Tone Poet*
2 John Coltrane Blue Train Complete Masters *Blue Note*
3 Nucleus Under The Sun *Be With*
4 Nucleus Labrynth *Be With*
5 Nucleus Alleycat *Be With*
6 Sun Ra Futuristic Sounds Of... *Craft Recordings*
7 Various Artists Blue Note Re:Imagined 2 *Blue Note*
8 Makaya McCraven In These Times *International Anthem/XL Recordings*
9 Emma-Jean Thackray Um Yang *Night Dreamer*
10 Charles Lloyd Trios: Ocean *Blue Note*

THE CUTTING EDGE
Mike Chadwick selects hot new releases www.soulandjazz.com

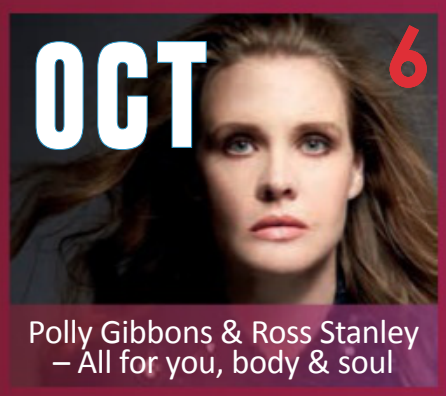
1 The Brian Blade Fellowship Live from the Archives: Blues Alley Washington DC *Stoner Hill*
2 Bill Frisell Four *Blue Note*
3 Bill Laurance Affinity *Flint Music*
4 Sixun Unixsity EP *Dreyfus*
5 The Jon Cowherd Trio Pride & Joy *Le Coq*
6 Esbjörn Svensson HOME.S *ACT Music*
7 Lincoln Goines The Art of the Bass Choir *Origin*
8 Joyce Moreno Natureza *Far Out*
9 Benjamin Lackner Last Decade *ECM*
10 Conrad Herwig The Latin Side of Mingus *Savant*

JBGBEVENTS
music management

autumn jazz greats series

piano
SMITHFIELD

LONDON'S NEWEST JAZZ CABARET VENUE



Polly Gibbons & Ross Stanley
– All for you, body & soul

Alan Barnes
Quartet

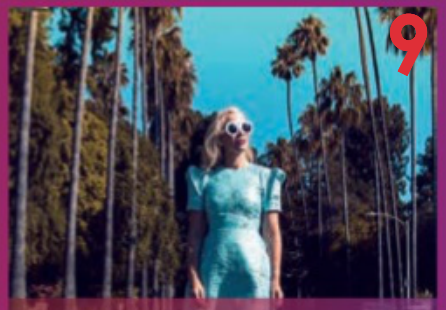
Claire Martin, Nikki Iles
& Dave Green

Liane Carroll
– Solo Returns

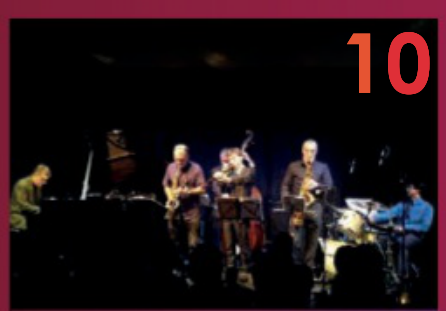
Dave & Judith O'Higgins
New Album Launch

Some Kinda Wonderful
Music of Stevie Wonder

Mark Nightingale &
Callum Au – sound of J&K



B Lexie
Singer, Songwriter



Miles in the 50's
Chris Ingham's Rebop

Some Kinda Wonderful
second concert

Geoff Gascoyne Band
Jazz Hooks

Under Milk Wood
Clark Tracey Quintet

everyone loves piano smithfield

The customers
"TOP QUALITY MUSICIANS: STAFF ARE VERY WELCOMING AND FRIENDLY. GREAT TABLE SERVICE SO ALL YOU HAVE TO DO IS SIT BACK AND ENJOY. THE ATMOSPHERE IS GREAT!"

The musicians
"WHAT A MAGIC NIGHT WE HAD AT PIANO SMITHFIELD. THE SOUND WAS GREAT AND A LOVELY AUDIENCE. A WONDERFUL TIME PLAYING THERE." - GABRIELLE DUCOMBLE

The media
"PIANO SMITHFIELD IS A 5-STARS VENUE I WOULD URGE YOU TO VISIT IF YOU LIKE YOUR JAZZ IN INTIMATE SURROUNDINGS. IT'S COOL. DAMNED COOL" – JEFF PRESTRIDGE – DAILY MAIL

Concert details and tickets online. £20 + £1.50 booking fee

Book tickets at www.jbgbevents.com

Please join us for our Autumn Jazz Greats Series at Piano Smithfield, Music @ 8pm. Doors @ 6.45pm

SCAN FOR TICKETS

Piano Smithfield, 14 Long Lane, Barbican,EC1A 9PN.
Round the corner from Elizabeth Line, Farringdon and Circle Line, Barbican stations

BEYOND BORDERS

The EFG London Jazz Festival returns this month with a spring in its step to celebrate its 30th anniversary. **Alyn Shipton** finds its director, **Pelin Opcin**, anticipating 10 days and nights of exciting, genre-busting music

Clockwise from top left: Rosie Frater Taylor; Rymden; Ellen Andrea Wang; Emma Smith & The Big Swing; Jan Garbarek; Ron Carter; Chucho Valdes. Below: Pelin Opcin

This year, Pelin Opcin, the director of the EFG London Jazz Festival is in upbeat mood. After two years when she and her team have made every effort to keep the festival running, 2022 sees a return to the size and scale of the event as it was up until 2019. It stretches across London, taking in the big venues of the South Bank, the Barbican, and Cadogan Hall, as well as Kings Place, together with an array of clubs and smaller locations that do not just include obvious names like Ronnie Scott's, the Pizza Express chain and the Jazz Café, but Karamel 22 in the Wood Green/Hornsey area, the Woolwich Works, London Grand Junction in Paddington and the Jazz Café Posk in Ravenscourt Park, not to mention that old faithful, the Bull's Head in Barnes.

And it has an amazing array of talent, from young names playing their first festival gigs to a remarkable roster of international stars.

"This has been a big beast to organise," says Pelin. "It's an over-arching plan, not focusing on just one corner of jazz and improvised music, but also seeing where these relate to other musical forms. Traditionally, this festival has always had a big palette, both in terms of variety and size, and we're glad to be back to that this year."

Immediately obvious is the sizeable number of big names on the bill, but Pelin says there's a strong reason for this, over and above the fact that many international artists were unable to tour at the time of the attenuated online 2020 festival, or the larger but not-quite-back-to-normal 2021 edition.

"This November's festival is our 30th birthday, so it's quite a special thing for us. I'm particularly humbled that so many of our great talents have chosen to come back to London, but underlying it is a synergy with celebrating their birthdays! So we have Ron Carter marking his 85th, and so too is Mike Gibbs. Chucho Valdes is 80, and in a special event Marcin Wasilewski and the BBC Concert Orchestra will be celebrating what would have been Tomasz Stańko's 80th as well. This is also quite a significant year for Jan Garbarek as he is 75! When it comes to anniversaries, though, the other thing we are marking is the centenary of Charles Mingus. The Nu Civilisation Orchestra will be celebrating that, including his collaboration with Joni Mitchell, and the same night in the QEH foyer, we'll have a screening of a dance film based on *Black Saint and The Sinner Lady*. But I guess overall the thing we're most celebrating is being back to a full programme, and judging by the advance sales, full audiences as well. Yet we've also learned a lot from the last few years and we'll be hosting online events

from some of the smaller clubs too."

I was struck by the number of singers in the programme, starting on the first night with the venerable Sheila Jordan, followed in short order by trumpeter-vocalist Andrea Motis, young singer-songwriter Rosie Frater-Taylor, Norma Winstone with the Small Print trio, Kurt Elling, Diane Reeves, Melody Gardot and our national treasure Elaine Delmar, not to mention the annual Jazz Voice spectacular.

"You're right," agrees Pelin, "I think it is an amazing lineup of vocalists and we're not just dealing with interpreters of standards or singer-songwriters, but we'll have a range of singers with global roots. One thing we like to do with the festival is create strands where we can point audiences who opt for one event to similar or contrasting concerts that they might enjoy, so we have a strong vocal strand. One concert I'm particularly proud of is the Big Swing, featuring Emma Smith and Georgina Jackson with Vula Malinga. They'll be fronting a 17-piece big band mostly made up of female musicians, and their approach to the American songbook will be a bit tongue in cheek – songs by men, sung by women!"

This year's programme has a very strong Scandinavian strand. We'd already mentioned Jan Garbarek, but there'll be concerts (among others) from Tord Gustavsen, Rymden, Jasper Høiby and Daniel Herskedal.

"I think that for years the Scandinavian musicians have been taking our art form to a new level," says Pelin. "The musicians you've mentioned have a distinct musical language, and that also goes for musicians like Norwegian born Ellen Andrea Wang, the singer-bassist who's playing the opening set for Tord. This music must have a place in our programme, and there are more Scandinavian musicians on the bill such as bassist Petter Eldh, who'll be playing with, among others, Kit Downes."

The Scandinavian focus doesn't detract from the fact that this year's festival has looked right across the UK for a variety of home-grown talents.

"There are many Scottish players," agrees Pelin, "of whom Fergus McReadie is already a national treasure! And with Calum Gourlay's big band and Helena Kay's Kim Trio, we're definitely focusing on that, but equally we've collaborated with Jazz North and among the free stage sets in the Clore Ballroom at the Festival Hall there'll be a Northern Jazz showcase."

Having looked at some of the specific elements of the festival, I wondered what Pelin was most proud of in the 2022 edition. She was quick to respond: "It's the balance between the icons and the new talents. We need the next generation to be heard, but we also want them to enjoy each other's company. And I also think we have many mini-festivals within the overall umbrella. So, for example the Chicago scene is important. We'll have the first appearance in London for a decade by Henry Threadgill. And alongside him is Anthony Braxton with his new acoustic group. That same day we're expecting young London musicians to respond to their music on the free stages at the Barbican. And linking the generations is percussionist Kahil El'Zabar, a Chicagoan for sure, but here working with two generations of Don Cherry's family. And we'll also be having similar focuses on West African music and on Afro-Cuban jazz. So, for the free stages before Chucho Valdes' show, we're hosting other musicians from that heritage. One thing we gathered from our audience feedback from the 2021 festival is that listeners missed the Latin jazz that had so often been part of earlier editions of the event. So we listened to that request and acted to make sure there is Latin music on the programme in a variety of settings.

"One thing I'm particularly pleased to present is a connection between British artists and Turkish musicians, including the 'Female Voices of Turkey'. But most of all it's Air Anatolia, exploring Anatolian psychedelia. So founding members of that scene, Yasin Veyasin, Tolga Böyük and Al McSween will be getting together with players like Yazz Ahmed.

"This is shared history, and it's great to bring legendary members of the 1960s Anatolian scene to work here with UK players, and create something completely new."

The EFG London Jazz Festival runs from 11 to 20 November, for the full programme and tickets visit www.efglondonjazzfestival.org.uk

Conversations with myself

Norwegian pianist **Espen Berg** is out on the road, promoting his new album. **Stuart Nicholson** caught up with him and found an artist energised by improvising, alone, in front of audiences now that the Covid-19 pandemic has eased

"It's a post-pandemic thing, I think." says Espen Berg. "It's so much fun being back on the road. I'm just saying yes to everything! I'm playing as much as possible right now," As well as trying to make up for the lost time stolen by the coronavirus crisis, Berg has recently been working hard at promoting his latest album, *The Trondheim Concert* (NXN), recorded in November 2019. It's the 39-year old pianist's magnum opus, a solo concert spread over two compact discs that is the accumulation of a lifetime playing experience – no stranger to the art of solo piano, he was performing his own compositions on national Norwegian TV at the age of seven, after taking up the piano at what he calls, "a ridiculously young age."

Although he did not have any formal musical education until he was 16 years old, when his first piano teacher was Helge Lien, he subsequently graduated from the jazz programme of the Norwegian University of Science and Technology in 2008, where he formed a trio with tuba player Daniel Herskesdal and saxophonist Bendik Giske, called Listen!: "That trio was right at the beginning of my career. We did a tour in Syria, in 2008 just before the war, we had a tour in Cuba, and several around Europe. It was through Daniel I met Marius Neset, that was in 2012 when he got a scholarship working with the Trondheim Jazz Orchestra when I was pianist, we played like 20 concerts in Europe. Working with Marius was kind of laying the base for my trio which was established a few years later."

In 2011 Berg started working on his solo piano project. His first solo album, *Noctilucent* – named one of the 10 best releases of 2012 by *All About Jazz* – was released and became the starting point for his career as a band leader.

"Well, there's a story behind that," he explains. "In 2010-ish, I was 27 and I became a father. After playing as a sideman mostly, I got a little bit frustrated, so I decided to do a solo career, I did my solo album *Noctilucent* and was very lucky to get some nice reviews, some take-up in Japan, I got an email from a label in Japan that they wanted some trio music, that's what sparked the idea of the trio, as I didn't have a trio at that time. I just had to get one together as I had a record label wanting to release some music!"

So far they have made four albums together and are regarded as one of the most influential and innovative piano trios from Norway, regularly touring in Japan and Europe.

"We're still working on our sound and things, but I think we have something in these four albums, I think that is the way I write music and we play them, the

Township Brotherhood

Jane Cornwell speaks to **Siyabonga Mthembu**, vocalist and leader of the South African collective The Brother Moves On

Jo'burg collective The Brother Moves On took off in South Africa, their homeland, almost from the get-go. Named after Brother Mouzone, the bow-tie-wearing assassin from cult-classic TV series *The Wire*, the group was formed in 2012 by artists visual, musical and performance-based, their DIY aesthetic including a revolving door policy that rendered the whole greater than the sum of its parts. Nonetheless, through four albums including their new release *$/ He Who Feeds You Owns You*, the arresting, elevating vocals of frontman Siyabonga Mthembu have been a constant.

"Defying categorisation allows for a more open evolution of the sound and the persona of the band," says Mthembu, a sociopolitical poet and visionary who also sings lead for Shabaka and the Ancestors, the avant-jazz octet founded by British/Bajan reedsman Shabaka Hutchings. "It has always been vital that we avoid being pinned to a specific type of audience. As young South Africans, we want to break the mono approach to societal organisation entrenched by apartheid.

"We mix freely and with lots of love when given the space. The message is a universal one, intended to be zoned in on according to what resonates with the listener."

Drawing from past and present and future, performing everywhere from churches and museums to music venues small and large, The Brother Moves On continue a lineage of South African jazz protest music, from Bra Hugh Masekela to Chris McGregor's Blues Notes to trombonist/composer Jonas Gwangwa, a defining influence.

"The political power of *Flowers of the Nation* is unmatched," says Mthembu of Gwangwa's

complexity of the mix of sounds causes us to touch borders a feeling very hard to describe when we do, it's very personal and wanting to pursue what really engages me, inspires me."

But by 2019 the solo piano bug would not go away, despite the success of his trio, "When I took this concert it was my only solo concert at that time and it was supposed to be a live recording," he says. "I put so much into it, I had so many ideas, so much music on my mind, and that album is the way it turned out. I had a lot of thoughts in my head and the biggest one, the most stressful, was to try and avoid plans as such. The first notes are a defining point for the whole concert, the very first notes of the concert, where I tried to just play and remain open to what comes into my mind, and it was really hard NOT to plan that opening. When I was playing I found myself dividing the recital into several parts and each part should feel like a natural duration, each part should have some kind of logic with a beginning, middle and end. I didn't really feel I had to end anything abruptly and create some major contrast just because I could do it, it developed naturally into a bigger form, its finding good solutions while recognising the bigger picture."

Photo: Juliane Schütz

Comprising 10 'movements', *The Trondheim Concert* begins in an open, diatonic mood steadily evolving through complexity in a narrative arc that eventually finds resolution. It outlines the classic myth which takes the form of a cycle whereby the hero takes off on an epic adventure, faces trial and tribulation before a revelation or battle – the woman saved from the dragon, a city spared from obliteration, a hero snatched from danger – and triumphant return. It is a form that underpins great art like the symphony, the classic novel, the great film and religious texts and is hard wired into us, a form subconsciously understood where satisfaction is found in resolution. Just as the classic myth is endless in its revelation, the 10 cycles of *The Trondheim Concert* have depth that can be probed on repeated listening. If the solo piano concert lost its main storyteller in recent times, then there is a voice in Norway that offers a different, but equally compelling narrative.

2001 resistance classic.

The sound of TBMO is very much their own: a sometimes frenetic, sometimes dreamy mix of South African groove, jazz and funk that relies heavily on the South African male choral tradition in all its vulnerable and here, multi-lingual (Sotho, Tswana, Xhosa, more) beauty.

The soul and hustle and dirty magic of Johannesburg is in their veins. How and from whom the music evolved isn't the point: "The member and the categories dissolve in the collective, which allows it to thrive."

Theirs is music in which feelings of hope and freedom rub up against those of frustration and disillusionment. Music that remembers, heals, energises.

They call it 'transitional music for a transitional post-apartheid generation': "The transition [from apartheid] has totally failed the youth, particularly the black youth. They are transitioning from a tangible space of anger and disappointment and truthfully I am not sure which way it is tipping," says Mthembu, the son of a preacher/choir conductor mother and an "active communist jazzhead" father, and a young elder for whom self-conscious leadership and engaged citizenry is crucial.

Released on Hutchings' Native Rebel label (its name linked to a Soweto eatery renowned for its support of the Johannesburg music underground) and titled after a line in a speech made by Pan-African revolutionary Thomas Sankara, President of Burkina Faso from 1983 to 1987, *$/He Who Feeds You Owns You* drips with frustration, demanding urgent solutions.

"Who gives you money, gives you food? This is a big question for Africa," says Mthembu, "Sankara's words resonate in a world where food security is a nightmare, and the system of industrialisation doesn't care about those it owns."

The group's high octane energy and fierce political stance dovetailed with the sensibilities of Hutchings, long a regular at gigs in Cape Town and Jo'Burg. In 2018 TBMO had just won the Roundhouse Rising Battle of the Bands in 2018 and were standing outside the Camden venue, smoking, when Hutchings – who happened to be walking by - offered the group an opening slot for the Comet is Coming.

Their roots in the young (ish) London jazz scene have continued to proliferate: their acclaimed 2021 album *Tolika Mtoliki* ('Interpret, Interpreter') for example, evolved after sessions at Church of Sound, the Clapton venue run by Lex Blondin, with acts including sax players Chelsea Carmichael, Nubya Garcia and Shabaka Hutchings. Such dynamism further emboldened TBMO, which embraced the winning rough edge "that gave us the confidence to ask [TBMO] instrumentalists to sing."

The songs on *$/He Who Feeds You Owns You* – including the skittering 'Sphila' with its cries of 'Amandla!', the cover of 'Itumeleng' by 1970s band Batsumi and 'Hambu', a piece often performed at funerals – have been in place for years. But on the group's European tour, pre-pandemic, "All the songs became harder, stronger, thicker. They had to find their source of meaning because we were chanting them into spaces where people may not have got the words."

In late August, alongside the likes of ESKA, Theon Cross and Soweto Kinch, Mthembu performed *Prom 56: the South African Songbook* at the Royal Albert Hall, giving his all to the Masekela classic, 'Stimela' ("It felt like an Eistedfodd which we used to do in school; I truly felt like a child on that stage"). TBMO plays the EFG London Jazz Festival on 15 November at Earth, Hackeny: "South African jazz is a tradition, a cultural music," says Mthembu. "Jazz is the foundation that grounds us, takes us barefoot to our land and our collective."

THE ART OF SOUND AND VISION

American composer, saxophonist and flautist **Henry Threadgill** is a true giant of post-war jazz, marrying poetry and writing with music to create a unique vision; and as a founding member of Chicago's AACM he's been in the vanguard of progressive music for the past six decades. Ahead of a major headline show uniting the Chicago and London scenes at this year's EFG London Jazz Festival, **Kevin Le Gendre** spoke to him

Sound and vision is a meaningful combination. After all, the eye and the ear often work as one. When Henry Threadgill presented the dual shows *One* and *The Other One* in New York earlier this year, the audience may have been intrigued by his own exploration of these senses, for the ambitious multi-media project featured a band, pre-recorded spoken word, live recital and still images. An ordinary gig this was not.

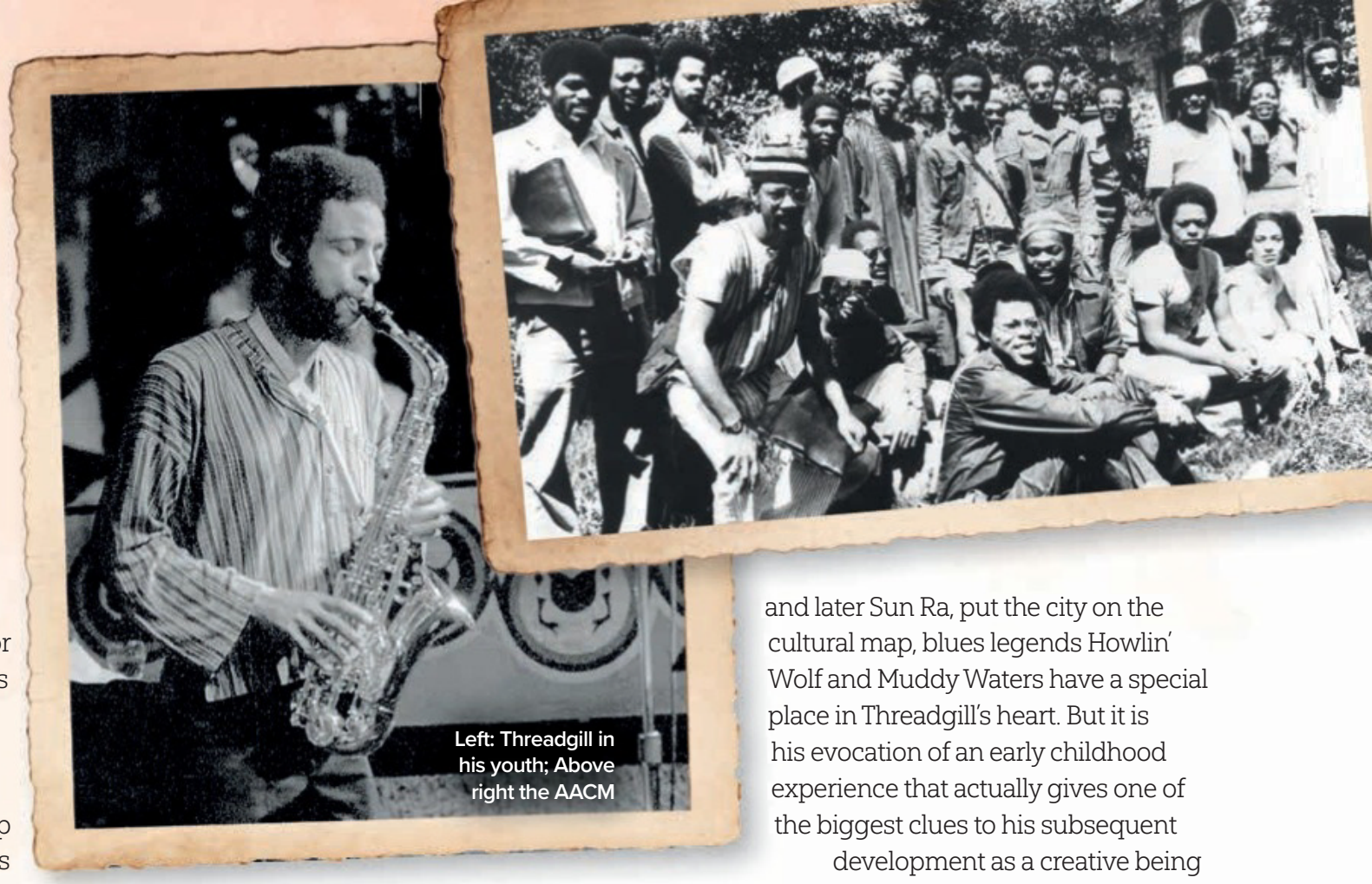
The performance was both logistically complex and exciting for its presentation of many facets of Threadgill's world, but its breadth of content comes from a long way back.

"I've always been interested in a lot of things. A lot of installation work resonates with me, it's very important in terms of what my thinking is about," he says on a clear line to his home in New York. "And photography is something that I've been interested in for years. I'm not a photographer by any means, but I did capture what I needed to for this project. It's taken years to get into a position to do all this."

The final sentence is said with a measured authority, a timely reminder that the 79 year-old composer-saxophonist-flautist has a lifetime of endeavour which precedes this latest work. The award of a Pulitzer Prize For Music in 2016 may well have given Threadgill the kind of kudos that is priceless in the world of contemporary music, but of no less importance is the fact that his five-decade development has been one of consistent and uncompromising originality that justifies his standing. He has formed many notable ensembles, each one with stellar players. The mid-1970s trio Air paired him with drummer Steve McCall and bassist Fred Hopkins; the 1980s Sextett stood out for its twin percussion station of John Betsch and Pheeroan akLaff; the 1990s groups Very Very Circus and Make A Move featured, among many others, guitarists Brandon Ross and Ed Cherry, cellist Deirdre Murray and pianist Myra Melford.

"Yes, I do want to change... I don't see any reason to go backwards"

Photo by John Rogers



Left: Threadgill in his youth; Above right the AACM

Since the early 2000s, Threadgill has led one of his most adventurous outfits, Zooid, whose steady stream of releases, which include *Up Popped The Two Lips*, *This Brings Us To Volume 1 and 11* and *In For A Penny In For A Pound* have helped to establish Pi Recordings as one of *the* cutting-edge imprints in creative music. This body of work has seen Threadgill achieve the ultimate goal for any artist: he has created his own language, a beguiling and enticing signature in which pulse can be both nailed down and opened up while dark and light timbres slide in provocative push and pull, and typical hierarchical notions of topline and bottom end evaporate, so that tubas might occupy the foreground along with reeds or strings. The result is as much avant-groove as avant-garde. Every venture is borne of exacting rigour and considered purpose.

"There's always a vision... I don't just make up bands," he says. "I have an ensemble as long as I can get joy from it musically. There's two factors... as long as I have the attention of the players it works. If musicians are not giving 100 per cent I don't really need that. The other factor is that once I've exhausted my compositional practise I move on to another one. I just try to imagine the next thing I'm gonna do. I've been fortunate enough to be able to do that, to keep imagining the next thing."

> **"By the time I got to college I was really into poetry, all the great poets, from America, from India, from everywhere. I just liked poetry.... Komunyakaa, MacLeish, so many great poets. They're important to my own creativity"**

Given that focus, it is not surprising that Threadgill has made relatively few appearances as a sideman over the years. Yet in the past decade he has recorded with Wadada Leo Smith and Jack DeJohnette; all three being members of the Association For The Advancement Of Creative Music (AACM), the cohort of musicians that came together in Chicago in the mid 1960s in order to develop new work rather than settle into orthodoxy of any kind.

The likes of Muhal Richard Abrams, George Lewis, Anthony Braxton, Steve McCall and Roscoe Mitchell were just a few of the other key figures who emerged from that cornucopia, which as Threadgill points out, was predicated as much on acceptance of others as it was on assertion of oneself.

"There were a lot of people at different times because not everybody could stay.... because they didn't have the discipline to be democratic, they didn't wanna allow people to be themselves," he notes. "You had to be a servant to everybody that got up in front of you. You had to give 100 per cent, you could not put your attitudes or opinions on somebody else's music because it was difficult or you didn't like it. You had to find a way to serve them 100 per cent, that's why it came down to only so many people."

These days there is an AACM chapter in New York, which has also been Threadgill's home since the mid 1970s; but his birthplace, Chicago, is a subject on which he is forthcoming. While 'early jazz' heroes such as King Oliver and Louis Armstrong, and later Sun Ra, put the city on the cultural map, blues legends Howlin' Wolf and Muddy Waters have a special place in Threadgill's heart. But it is his evocation of an early childhood experience that actually gives one of the biggest clues to his subsequent development as a creative being in the broadest sense. It hinges on a part of the 'Windy City' he likens to a landmark in London that draws crowds every weekend.

"Is it Hyde Park Corner that you have there? Is that what it's called?" he asks tentatively.

"You mean Speakers' Corner in Hyde Park?" I clarify.

"Yeah, that's it. Well, we had something like that growing up. My grandfather used to take us there on Sunday, to Washington Park, on the South Side where I grew up. It's the largest park on the South Side; it's comparable to Central Park in Manhattan. In Washington Park, people would talk about all kinds of things, ideas, theories etc. But their inventiveness with words is what got me... the freedom they had with words is what struck me more than anything. And I would always like to go there and listen to see what people were doing with words. I think that's where I first learned that, that's where it started in my life. I kind of continued... after that came my interest in poetry.

"Poetry, you know, can mean a lot of things... but it was really that experience on Sunday listening to all these different people playing and improvising with words and subject matter I just... I was totally fascinated with that as a kid. By the time I got to college I was really into poetry, all the great poets, from America, from India, from everywhere. I just liked poetry.... Yusef Komunyakaa, Archibald MacLeish and so on, there are just so many great poets. They're important to my own creativity."

Another iconic writer, one of the finest the Caribbean has ever produced, also came directly into Threadgill's orbit. "Derek Walcott, he's one of my favorites," Threadgill gushes. "I met him in Trinidad. Derek had a group that had everything in it... dancers, singers, players, and I was with that group. I was really crazy about his work, I'm telling you. I did a tour in Europe with him.... a small ensemble with me, Jose Davila on tuba, Ted Daniel on trumpet, Leroy Jenkins on violin, Thurman Baker on drums, and my wife at the time was singing. We did all of Derek's poetry with music."

Producing sounds to match the words of Walcott, the Saint Lucian writer who was awarded the Nobel Prize For Literature in 1992, was of untold stimulus for Threadgill, as a man whose early imagination had been decisively fired by the extempo oratory he saw in his native Chicago. While not publishing verse himself, the composer has shown consistent linguistic verve over the years, above all in song and album titles that can be as wry and pithy as they are cryptic and thought-provoking, with *Everybody's Mouth Is A Book* perhaps the most deeply symbolic expression of his worldview. This could stand as a statement of democracy, a salute to Washington Park's 'super signifiers' as much as it is a gentle swipe at any putative 'literary gatekeepers' who determine what constitutes a good read and what doth not.

Threadgill also points out that a sojourn in the Caribbean impacted him quite considerably from a broader musical perspective. In the early 1970s he spent time in Venezuela – and would later record with musicians from that country – before hopping to Trinidad, where he had the opportunity to work with renowned calypso artists such as Andre Tanker and The Mighty Sparrow. Perhaps more importantly, Threadgill was able to immerse himself in the experience of carnival. Which meant that was often the only horn player surrounded by steel drummers on a flatbed truck that was part of a procession through the streets of Port Of Spain. Upon his return to America, he took up a commission to write original music for a country & western show in Boston.

"Yeah, that was kind of different," he says with a dry chuckle. In other words, there was a direct engagement with popular culture of which he is anything but dismissive. The gigs he played in 'the islands' have a special place in his heart because they formed a kind of organic continuum with his formative years in Chicago where he worked with a wide range of parade bands that reflected the ethnic diversity of the city, which meant blasting out Mexican mariachi tunes and Polish polkas. The very idea of 'street noise', found far from official canons or establishments, is something which the artist values. "For a composer it adds something to your language... you learn a lot when music comes from the folk and the daily life tradition, not the complex so-called classical world. Nobody's playing a classical march because we already got too many problems just trying to march!"

Which makes the evolution of Henry Threadgill one of the most fascinating in modern music. Long years of experiment and growth have seen his music capture the imagination for its endless structural ingenuity, from a wily use of counterpoint to an intervallic system which gives players a range of note choices as well as written parts, thus lending to live performances a kind of tremulous electricity that goes far beyond the paradigm of solos on chord changes. Switches are being continually flicked.

And worlds appear to collide. Threadgill's love of orchestras has led him to deploy instruments such as tuba, cello, violin and latterly bassoon, yet drum kit and guitar continue to play a key role, and, for all its harmonic idiosyncrasy, his music still has surges of heavy funk and weary blues because these are essential parts of his identity as a Chicagoan. The wide range of conceptual elements in Threadgill's songs, not to mention the salty irony, left of centre humour and sharp, incisive socio-political commentary make him a unique figure, whose focus firmly remains not so much on past achievements as on future possibilities. The search for the new does not get old.

"Yes, I do want to change," he says calmly. "I don't see any reason to go backwards."

Henry Threadgill's Zooid and Anthony Braxton New Acoustic Quartet headline the Barbican on 13 November as part of the EFG London Jazz Festival

CHICAGO X LONDON: A TALE OF TWO CITIES

There has been a longstanding relationship between musicians from Chicago and London, with anybody from Muddy Waters and Howlin' Wolf to Eddie Harris and Terry Callier, blues, jazz and soul legends from over there, having recorded over here.

During the past decade an unofficial alliance has formed between a new generation of young musicians in Chicago and London with much of the activity based around Total Refreshment Centre in Dalston. Emerging talents such as drummer-producer Makaya McCraven, one of the figureheads of Windy City label International Anthem, played gigs alongside his British counterparts Nubya Garcia and Shabaka Hutchings.

As part of this year's EFG London Jazz Festival 'Chicago X London' at the Barbican, 12 November, presents something of an overview of the aforesaid developments. There will be surprise guests from both sides of the Atlantic but among the confirmed artists from the UK are Mancunian poet-saxophonist Alabaster dePlume while the U.S sends us Angel Bat Dawid, a multi-instrumentalist-vocalist-improviser with a daring imagination and fiery political conviction, and trumpeter-vocalist-composer Ben Lamar Gay, a man whose work is as deeply sensitive as it is ecstatically powerful. One of the performers for whom there may well be the greatest anticipation is the master guitarist Jeff Parker.

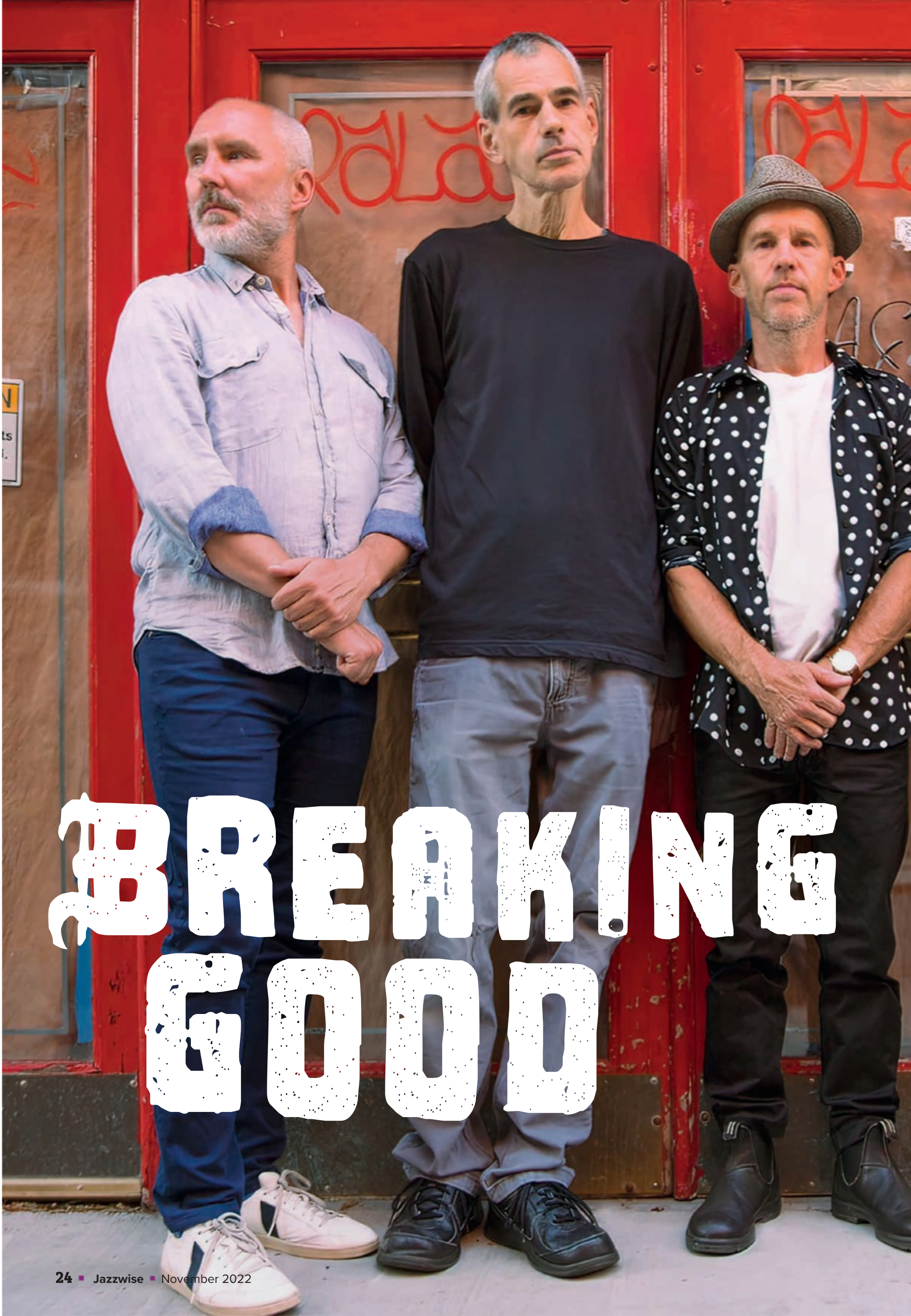
From his work with landmark millennial bands such as Tortoise and Chicago Underground Quartet and Orchestra to his recent group albums such as *The New Breed* and *Forfolks*, Parker has embodied the spirit of Chicago as a unique location for innovation. As far as he is concerned the city has somethin' else. "Chicago has been a hub for the Black community in the US since the Great Migration in the early part of the 20th Century. This centralised community produced a network of independently owned record labels, recording studios, record distributors and radio stations that set forth a trajectory that has lasted for generations." What has also maintained that continuum is the trailblazing Association For The Advancement Of Creative Musicians (AACM), discussed previously in this feature with Henry Threadgill.

"I have been an Associate Member of the AACM since 1995. I'm extremely fortunate to have had many in the AACM as mentors to me and it's my honour to carry on the ethos of the organisation."

One of the principles is partnership. The fact that International Anthem has released music by dePlume and Emma-Jean Thackray consolidates the exchange between London and Chicago that may well further develop, and Parker is fully wedded to the idea of players forming a whole that is greater than the sum of the parts. "Building communities is the most important thing that we can do as artists."

Angel Bat Dawid

Jeff Parker



BREAKING GOOD

The Bad Plus L-R: Reid Anderson, Ben Monder, Chris Speed and Dave King

Having flipped the concept of the piano trio on its head in the early 2000s, **The Bad Plus** have weathered the political and personal storms of the last two decades, to re-emerge as an amped-up quartet with guitarist Ben Monder and saxophonist Chris Speed joining founding drummer Dave King and bassist Reid Anderson. Ahead of their EFG London Jazz Festival dates this month with their new formation, **Stuart Nicholson** got the low-down on the band's rebirth

You never get a second chance to make a first impression, or so the saying goes. Try telling that to The Bad Plus. When they made their major label debut back in 2003 with *These Are The Vistas*, they made a huge first impression. The whole jazz world was talking about their irreverent, but well thought out, covers of songs like Nirvana's 'Smells Like Teen Spirit', Blondie's 'Heart of Glass' and Aphex Twin's 'Flim', prompting *The Wall Street Journal* to call them, "A jazz power trio with a rock-and-roll heart."

Comprising Reid Anderson on bass and Dave King on drums plus Ethan Iverson on piano, they appeared determined to make the word eclectic appear narrow and limiting. With true post-modern relish they embraced Stravinsky and Black Sabbath, Johnny Cash and the Pixies, Burt Bacharach and Ornette Coleman, and that's just the start of the list.

Fast forward to April 2017. The Bad Plus issue a statement that Ethan Iverson is parting company with the band at the end of that year. His replacement is Orrin Evans. But after two albums, Evans headed for the exit door in the spring of 2021. "I think Orrin was thrust into a kind of unfair situation in a way," reflects Anderson. "Trying to take over the piano chair after such a long-established time, it was not an easy thing to step into, and I think at the end his heart wasn't really in it, he just wanted to do his own thing in his own way, and that was fine as well. But it was a bit of a shock when he dropped it on us, even though we could see it coming, but gosh! Another crisis point, and then it's, 'What do we do?"

The options confronting Reid Anderson and Dave King, custodians of The Bad Plus legacy, were simple. Either wind The Bad Plus project up or carry on. And if they carried on, was it going to be more of the same, or a fresh start? The coronavirus lockdown provided a breathing space to take stock and reflect.

"Lockdown was a traumatic experience and I think that is still resonating in ways that we're possibly not aware of today," says Anderson. "Certainly, there was a lot of reflection going on – what are we doing? How do we move forward? What are our priorities? It makes you get down to the heart of the matter. I think Bad Plus did quite a lot in terms of the piano, bass, drums instrumentation, we really pushed it about as far as we could.

"But when Orrin left, I think the word relief was a word we felt about it too. We were liberated. Yeah, of course we had to think, 'Do we continue this, or not?' We really felt a strong sense of ownership of the band, even back with Ethan, when we started it together and it was a very powerful – we knew we were making a statement about group music and that is still important to us. But Ethan's attention started to flag years before, he just wasn't there anymore in the end. However, I think we all would say that we're proud of all that music we made, even in the later years. Dave and I always kept the flame, and most of the music came from me and him anyway, so in that sense we felt we had the right to claim the mantle of the band."

to us, you know?"

Next came three days of intense rehearsal in readiness for the debut of the new Bad Plus at Yoshi's in Jack London Square, Oakland, California, generally regarded as the premier West Coast jazz club.

"We got together in August last year, we had three days of rehearsal in New York, for Yoshi's, and the goal was that after that we were going to record an album using new music that Dave and I had brought in for the new band, and also some material from the earlier repertoire so we could do two full shows without repeating anything. That's about 22 pieces of music, and I need to emphasise, that's a lot of work! A lot! So after those rehearsals, we were kind of, 'Ooooh! This is not ready at all!' So, we just had to say, 'Guys we need to be ready for this, we need you to get more rehearsals.' At this point we can't just go out and fall flat on our faces, it's not an option. Also, I'd just like to add, Chris is in LA, Dave is in Indianapolis, so getting everybody together is an endeavour! So yeah, everyone doubled down, and we got the music together and played our shows in Oakland, they went well, and from there we just went into the studio. So it really helped to have that deadline and put in some hard work and just have to pull it off, basically."

"It's kind of like making a debut album, in a way. And that's exciting, it's a strong debut, new beginnings!"

The album, *the bad plus.* [reviewed on p34], just released by UK label Edition Records, comprises 10 new original compositions by Anderson and King recorded in September last year. There's no shortage of highlights, such as the rock-into-jazz feel of 'Not Even Close To Far Off'.

"That's one of Dave's songs,' explains Anderson. "Conceptually that's like the most driving, rock influenced, track on the record. Dave will bring in his songs, and, as he always does, plays it for everybody at the piano, and then its structure and logic gets revealed and then, for his music especially, he sits down behind the drum kit and he's pretty much calling the plate. What's different [with this version of Bad Plus] is having this power of a whole new world of sonic textures, because Ben can go from very ethereal and ambient to very aggressive shredding, so we definitely take advantage of that quite a lot. Chris has a way of abstract soloing on top of that driving, rock influenced music – he's not taking a Coltrane-esque solo, he's got like this old school approach to time, but with an avant grade edge to it, and I have to say that's a really brilliant solo he does on this one."

Another track that grabs the attention is 'Stick Fire,' which illustrates the range of material The Bad Plus cover, "That's Dave's song as well, it's free jazz, basically. Everybody's listening, everybody's playing the song, everybody's making decisions, like 'What does this music want right now? I'm not sure The Bad Plus, throughout its lifetime, has been given credit for the range on material we play. I think that's one of our strengths, the range of The Bad Plus – we can play a simple rock tune that's just like driving eighth notes on the bass and harmonically rock n'roll and also we're very invested in improvisation in general, and group conversation." In many ways The Bad Plus exudes a kind of out-of-school-at-last liberation, almost as if they have finally become the band they want be. "It's kind of like a debut album, in a way," says Anderson. "And that's exciting, it's a strong debut, new beginnings!" New beginnings indeed, and a successful second chance at making a first impression.

The Bad Plus play Ronnie Scott's on 14-15 November as part of the EFG London Jazz Festival

Anderson and King decided the answer lay in turning a negative into a positive: "Orrin leaving us was a real opportunity for me and Dave." continues Anderson. "It gave us this new possibility of breaking the mould, have a fresh start, and was really appealing to us. We said, 'We can't do this again with another pianist, that's just ridiculous.' So we thought, 'Let's get a different instrumentation, let's not be a trio anymore. Guitar and saxophone we felt was a fairly obvious choice, it's not like a big, crazy thing to have that instrumentation. So we thought, 'Yeah, this could work,' especially with [guitarist] Ben Monder and [tenor saxophonist] Chris Speed, people with whom we had strong relationships, whose playing we loved.'"

Ben Monder, the long-serving guitarist in Maria Schneider's Orchestra, had appeared on David Bowie's final album *Blackstar* in 2016, and had known Reid Anderson before his Bad Plus days, even appearing on Anderson's 1999 album *The Vastness of Space*. Dave King, on the other hand, had been a member of the Chris Speed Trio, and Speed had performed with King's bands during the drummer's downtime with The Bad Plus, while both Speed, King and Anderson have performed as members of Julius Hemphill's repertory group Broken Shadows.

But even though this new configuration of The Bad Plus were long-standing friends, there was no guarantee they would gel as a unit and create that all important group sound. That only comes with playing together.

"There's actually quite a lot of commitment involved just playing the music alone," points out Anderson. "It's all from memory, there's a lot of notes, a lot of details, so to have people of the caliber of Ben and Chris with their kind of individuality willing to say, 'Yeah, we believe in this, thanks for asking us, we're excited to be a part of it,' that kind of confirmed the correctness of our decision,

Pianist/composer **Connie Han** channels the ancient goddess of love, beauty, and war on her most bold, stunning, and ambitious album to date for Mack Avenue Records.

Secrets of Inanna creates a truly unique soundscape of great depth, open to interpretation, combining the ethereal soundscapes of 1970s spiritual jazz with the modern composition Han is praised for. Featuring Katisse Buckingham (alto flute and piccolo), John Patitucci (bass), Rich Perry (tenor saxophonist) and drummer Bill Wysaske.

Performing November 13th at Pizza Express Live (Holborn)

mackavenue.com | facebook.com/mackavenue | youtube.com/mackavenue | instagram.com/mackavenuerecords

mack avenue MUSIC GROUP proper

LONDON'S FESTIVAL OF KOREAN MUSIC

K-MUSIC

5 OCTOBER – 24 NOVEMBER 2022

SERIOUS.ORG.UK/K-MUSIC

BEAT

Guildford Jazz AT THE BOILEROOM

NEW ARTISTS NEW GENERATION NEW JAZZ

OCTOBER 21
CAMILLA GEORGE

NOVEMBER 4
ALEX HITCHCOCK

DECEMBER 2
ROSIE FRATER-TAYLOR

JANUARY 27
YOLANDA CHARLES' PROJECT PH

FEBRUARY 17
XHOSA COLE

MARCH 17
THE BANGER FACTORY

theboileroom.net guildfordjazz.org.uk

Supported using public funding by ARTS COUNCIL ENGLAND

OUTSIDE THE BOX

Brit-jazz legend **Geoff Eales** has seen it all, done it all, heard it all... and this varied set of experiences, believes **Andy Robson**, has allowed him to take surprising musical turns

"People always want to put you in a box! I was at the Vortex and this very great jazzer came up, he says 'I didn't expect to see you in a place like this.' Why not? Do they think I'm mainstream or something?"

Geoff Eales laughs, good humouredly, but with a frustrated edge. Perhaps his years in theatre, film and radio, for every one from Joe Loss to Michael Ball, from cruise ships to Carreras, from Kiri te Kanawa to, um, Les Dawson, lead some to question his jazz 'credibility', what ever that curious phrase may mean.

Yet nobody questions that notion more than Eales himself. Like all artists, he constantly asks 'Am I the best musician I can be?' Indeed, the question became so insistent that after 15 years' worth of top-end studio work, the pianist and composer had something of 'a mid-life crisis'. It's not a phrase he's happy with. As a poet, a Welshman, a Dylan Thomas devotee, Eales worries at words, challenging their meaning, their relevance, their accuracy. So he re-frames his years from 1997 not so much a 'crisis' but a creative opportunity.

"I didn't make bad choices [about my musical career]: it was where music took me. But I was sure I could do better." As the millennium closed, Eales recalls "diving into my psyche. 'Who was the real Geoff Eales? Was he more than a jobbing musician?"

The pianist parked his career in studios and took himself to New York to "digest the atmosphere." He knew he could "read fly shit", knew he "could play multiple styles", but "I wanted to find out what I could do... I found myself feeling very emotional, I'd 'sit in', tearing the arse out of a number, playing 30 choruses of 'All the Things You Are'. There nobody knows who you are, where you're from. 'You play jazz like that in

London?' the Americans would ask. I'd say 'Actually I'm from Wales'. 'Oh, what part of London is that?'"

Maybe finding your identity means losing some of what you thought you had. Either way Eales saw this as a 'Road to Damascus' era as he soaked up the New York vibe, drawing deeper on the roots and influences that had brought him to jazz and blues as a child.

Eales was born in Aberbargoed, in the Vale of Glamorgan, mining country, when mining was the powerhouse of Wales, the UK, the empire. The colliery twice broke the world record for coal production. Yet it also generated Europe's biggest slag heap which towered 400 feet above the village.

"It could have been another Aberfan," respectfully whispers Eales, referring to the 1966 disaster that killed 144, including 116 children under 10, when National Coal Board neglect caused a colliery spoil tip to collapse, the slurry slamming into the village, crushing a primary school.

Eales, 15 at the time, came from a mining family (during our conversation together, he proudly shows me pictures of his miner uncles), but "Dad was the only one in the family not to go down a mine. He was a musician, won band competitions in Wales, got into be-bop and when I was eight, taught me a 12 bar and a few blues licks. But my mother didn't like that! She made sure I got a classical music education. I saw Basie aged 10, while mum would take me to the Welsh National Opera. So there were always those two strands, the theatre and the jazz. My sight reading was pretty lousy until I joined the BBC Big Band, but I always had a good ear. At 11 or 12 I saw *West Side Story* and I came home and could play all the tunes!"

Okay, that's not quite the 14 year old Mozart transcribing Allegri's 'Miserere' from memory. But it's a feat that decades later stood Eales in good stead when he played Leonard Bernstein's 70th birthday party and bowled the late composer-conductor over with his take on the Broadway and now Hollywood success.

His States-side sojourns found Eales savouring sessions with the likes of Jim McPartland who as a teenager had inherited Beiderbecke's cornet chair with the Wolverines. How much jazz heritage does a man have to tap to win his spurs!

Emboldened by his jazz pilgrimage, Eales met Chris Craker, the man behind Black Box Records, who simply asked: "'Do you want to make a record?' And at 47 I recorded my first 'jazz' record. It was mellow, a lot of standards, a bit Evans and Jarrett and Peterson," all crucial influences on his own melodicism and swing.

"It was a sea change to record my first jazz album. It wasn't that exploratory but to be captain of my own ship, and not a lowly deck hand, meant so much."

Yet Eales wasn't content to stay in those familiar grooves. He was all too aware that Peterson, for example, became a 'pastiche' of himself. He feels Peterson stayed too much in his comfort zone of swing and blues. Ultimately he was playing what audiences expected: surprise was not a Peterson thing. Even the lauded Bill Evans had his limitations compared to Keith Jarrett.

"Jarrett makes music in the moment, which you can't always say about Evans. Jarrett can have that gospel or country rock vibe, which Evans never had, while Jarrett has that classical vibe," also so important to Eales' rich mix.

Photo: Tim Dickeson

Following 1999's *Mountains of Fire* came a spate of differently styled releases, be it his solo outings *Synergy*, *Epicentre* and *Invocation*, or his tribute to his keyboard heroes *Jazz Piano Legends* (2007). 2009's *Master of the Game*, a trio with Chris Laurence and Martin France, had intriguing echoes of European, ECM stylings, with intimations of Esbjörn Svensson and another of Eales' icons, John Taylor. And in violent contrast was 2011's Mahavishnu–influenced electric storm *Isorhythm*.

But it would be foolish to dismiss Eales prairie-wide variations as those of a musical Minah bird, able to play in anyone's voice but his own. Even *Isorhythm* grew from youthful experiences.

Having first got into Corea in 1973 with Return to Forever's *Light as a Feather*, featuring Airto and Flora Purim (an album that also goes deep with a future Eales collaborator, Brigitte Beraha), Eales recalls that, "*Apocalypse* was the first Mahavishnu I heard, in 1974," while the 22 year old was relishing his youth working a Greek cruise ship.

> **"You can't keep looking for something perfect that doesn't exist. You have to live with things, not over-think them. The art of jazz is to make the wrong notes sound right"**

"I'd bought this giant Technics system in Hong Kong for £500. We'd blast it and wake the passengers! 'Bay of Biscay' on *Memoire* is all about that. It was a hedonistic way of life, roaring around the world!" *Memoire* reflects on what Eales' calls "a ball of a life, where I soaked everything up."

Memoire is also part of a powerful sequence of releases, starting with 2016's *Transience*, which was born from the sad loss of the composer's mother. It also marked a working partnership with Noel Langley, and neighbour and vocalist Brigitte Beraha, both vital to his most recent release, *Love Sacred and Profane*. With *Transience* Eales shaped the pain of bereavement into an affirmation of life's complexities. And with *Love Sacred and Profane*, mixing memory and desire, Eales realises his ambition to "transcend my influences". His roots, musical, social and personal no longer organise him: his last three albums find him organising them to create a uniquely personal yet universally accessible music.

"You can't keep looking for something perfect that doesn't exist. You have to live with things, not over-think things. The art of jazz is to make the wrong notes sound right," he reflects.

And next? "So many ideas buzzing around, so little time!" laughs Eales. Yet an urgent edge lies beneath the enthusiasm. Perhaps the privilege of the mature artist is that the intensity of his lived experiences, his sensitivity to the fate of loved ones, can underwrite not overwhelm his art. And he can take on epic subjects like *Spirit of the Mine*, his recently debuted musical, which is nothing less than an evocation of 200 years of mining history, with special emphasis on the experiences of the wives and women of the mining community.

And for the future he's tickling up a very Ealsian notion. Only someone of his heritage could conceive of yoking Ivor Novello (real name David Ivor Davies), "and from my neck of the woods" smiles of Eales of the Cardiff-born superstar of the 1920s and 30s, with Bill Evans.

"I'd love to take Novello's beautiful melodies through the prism of Evans. Novello wrote such beautiful waltzes, as did Evans. Can you imagine?"

SEARCHING FOR HOPE

As one of the most distinctive players on the current London scene, alto saxophonist **Camilla George**'s music has an earthy directness that hits the heart, head and hips. Ahead of her EFG London Jazz Festival appearance, **Hugh Morris** spoke to her about the harsh realities of post-Brexit touring today and the dark histories behind her joyous- sounding new album

Camilla George has some problems with her back. She calls in following a trip to the osteopath, slightly amazed that she's made it back on time ("I think chiropractors are supposed to be quacks, I don't know if they go to medical school," she offers as a half-hearted justification for her choice of treatment). The cause of her discomfort? A compressed, stressful return to touring, featuring travel nightmares, lost luggage, and endless passport queues.

We speak on a day of relative calm for the altoist, in that recuperative sweet spot as the final few summer festivals come to an end, but before the autumn tours start up again. The week before, George had played We Out Here Festival, where a last-minute cancellation saw her take to the Abbots Ripton main stage for the first time.

I ask her how she found the experience. "Really cool," she says. "Great sound as well. The best sound I've ever had at a festival." And as we chat further about her life, similarly practical insights emerge. Above all, George is a realist with a great deal of 'big picture' thinking, parking the 'artist speak' and opting for a detailed, honest account of challenges facing musicians trying to make it work in 2022.

It's been five years since *Jazzwise* caught up with Camilla George, and, as you'd expect, she's been busy. Release-wise, her debut album *Isang*, from 2017, caught the eye with her blend of Kenny

Photo: Daniel Adhami

Garrett-influenced bebop lines and rhythms informed by her Afro-Caribbean heritage. She followed it up with 2018 album *The People Could Fly*, a release that leant further on her interest in narratives – taking inspiration from Virginia Hamilton's eponymous 1985 collection of black American folk tales, retold as stories for children.

Her 2022 return, *Ibio-Ibio*, continues her interest in strong narratives, in an album that celebrates her people, the Ibibio, who hail from the Awka Ibom state of coastal Nigeria (George was born in the town of Eket, before her father, between jobs as a tailor, was deported by the authorities, forcing the family to return to the UK). She launches the album at this November's EFG London Jazz Festival, heading to Camden's Jazz Cafe on the 16th with a full band in tow.

Camilla George on stage, 2022 with bassist Jihad Darwish

But the biggest change, as George sees it, is more practical: discovering the joy (and increasingly, the pain) of international touring. After spending years on the UK circuit, her next goal was to break into Europe. She went even further: her first gig outside the UK was at Blue Note Beijing. "It's like Pokémon, I wanted to get that one," she says about the Tokyo branch of the Blue Note franchise, a dream gig vanquished by the pandemic.

As a return to an adjusted normal continues, George is articulate about the issues facing her peer group of working musicians. For starters, she has plans to perform in France in the near future, but hasn't yet been able get her A1 forms returned from HMRC. With payment conditional on the forms being filled out, and a 20% tax slapped on those earnings, it makes the prospect of a handful of French gigs in the autumn – two dates at Paris' Le Duc des Lombards in September – more fraught than fun.

> ***"If you lose a gig for playing reasons? Okay, fair enough, you accept that. But to lose it because of Brexit is quite annoying"***

"There are certain artists I was touring Europe with who aren't able to call me now, because it's too much paperwork, and it's too expensive to have me on the gig," she adds. "That's a real shame, because, if you lose a gig for playing reasons? Okay, fair enough, you accept that. But to lose it because of Brexit is quite annoying."

She sees the problems past her own loss of income, though. George, who describes the UK "notoriously hard" for touring musicians, confirms it's an even less appealing prospect post-Brexit. "Prominent musicians who were touring just won't do a London gig. Or if they do, it's just one, because there's no money in it. And that's such a shame, that we're not getting to see the level of musicianship that [mainland] Europe sees." Touring Europe brings George into contact with some of her favourite musicians – China Moses, Theo Croker, and even her idol Kenny Garrett – but there are repercussions back home for those not regularly travelling to the continent. "It's creating a division in terms of access, and being able to hear that standard of playing."

There's an irony to such divides in a jazz world which currently seems particularly closely knit, thanks to the increasing presence of social media in the music making process. It's a leveller for sure, bringing never-before imagined collaborations across continents, but its use is certainly skewed towards the younger generation. And, even as the youth-focused discourse around jazz in the UK slowly loses its energy – every description of the 'UK jazz scene' seems wrapped in obligatory scare quotes – George reveals the tensions that still exist between generations and groups.

What's creating those tensions? George words her response carefully.

"I think when you scratch the surface, actually, it's a racial thing. I think the people that are doing it don't realise it. But all the musicians they're ragging on are generally black. Usually, they're black and female. Often, the criticisms they're laying are because they don't rate the Afrobeat thing that people are doing. But it's very sad, because the music originated from Africa; it came from enslaved black Americans who were actually Africans. I don't think [Afrobeat is] as far away from jazz as they think it is."

George is adamant that such criticisms are examples of unconscious bias and is happy to offer some partial solutions to the problem. She cites America's Theo Croker, a recent collaborator, as an example of how to bridge those divides.

"If Theo was in the UK, he'd be in the 'UK Jazz scene', judging by the type of music he plays. [Recently], he was going off to the Detroit Jazz Festival to play with Gary Bartz. That kind of collab of somebody from a different generation, or from a slightly different genre of music can yield amazing results."

That cross-generational model is one jazz has looked to for decades – from Art Blakey and Horace Silver through to the groups and organisations George came up through (like Gary Crosby's Jazz Jamaica, or Nu Civilisation Orchestra) and might offer a historically in-tune way to assuage conflicts.

Like so many of London's stars of today, Crosby and Janine Irons' Tomorrow's Warriors were essential for George, who began playing the saxophone aged 11 after winning a competition that offered free tuition and an instrument. She met Crosby and Irons soon after, eventually becoming

part of Courtney Pine's Venus Warriors, a nine-piece all-female group featuring players who would go on to lead today's conversations around jazz: George, Ruth Goller, Rosie Turton, and Nubya Garcia. Another female-led group, Nérija, also came out of the weekend school, and George credits Crosby and Irons for the steps towards more equal gender representation on today's UK jazz scene: "They had a plan, they created the sessions, and they knew what to do."

Elsewhere, George had a more unconventional route into music. Encouraged by her parents, she ended up studying Ancient and Medieval History at the University of Birmingham. Later, she would discover the reason for her parents' push for academia over the lifestyle of a musician. Unbeknownst to her, George's paternal grandfather was a saxophone player in Grenada; "he succumbed to the stereotype of the slightly player-esque musician," George says. "Let's just say, he had many different lady friends."

She connected with friends who followed similar journeys in her former teacher Soweto Kinch (Oxford, history) and Sarah Tandy (Cambridge, English literature), who both came to dedicated jazz studies later in life.

"Doing a jazz degree was not particularly fun – it was hard,"

> ***"You have to find hope in adversity, because if you don't, you can't learn anything, and we don't grow"***

George admits of her education on the Masters' course at Trinity College of Music.

"At conservatoire, life isn't very pleasant most of the time."

Ibio-Ibio is a pleasant-sounding album that sees George bend more into a Roy Hargrove-esque soundworld than her previously bop-adjacent releases. Yet the subject matter behind the sounds is far from Hargrove's mellifluous earfood. George draws heavily from traumatic stories – the more uncomfortable parts of her community's history (many of which involve their complex relationship with the slave trade) punctuate the album, with the appearance of Birmingham rapper Sanity providing lyrical focus, just in case you forget track titles like 'Journey Across The Sea' or 'The Long Juju Slave Route of Arochokwu'. How does George find so much hope through traumatic subjects?

"It's an interesting one, because with my previous album, I remember one person saying 'oh, it's too happy'. But the point of the album is that you have to find hope in adversity, because if you don't, you can't learn anything, and we don't grow."

All of this gives George a broadened perspective on life. She lives in Acton, West London, next door to a family of five crammed into a one-bed flat. George has grown very close to her mother, particularly following the death of her father, and she provided George with many of the requisite reading materials about Ibibio culture and storytelling for her last two albums. Her mum has no desire to move, and George has made the most of the diverse group of people she encounters as she goes about everyday life.

"I've made so many friends in my little part of London, and now, I make it my business to know people. It's nice to walk down the street and see the postman I know. There's a big homeless shelter at the bottom of the road, and I know most of the people that go there. It's nice to have connections with people who are completely different to me."

Some musicians live in the area, but not loads, "not like South London," she says, almost accidentally. Was it a conscious choice to live slightly removed from that bustling musical hub? "It's great being able to see musicians and stuff, but it gets too much. Especially with the touring, you just want to go home. I love going into my local wine bar, and like seeing my friends that work there – having a good old laugh, having a dance, having a party after hours." This period – the after times – are hitting her much harder than the isolation of successive lockdowns. Why? "Because I'm a loner, and I absolutely relished being on my own," she replies.

George is very much on her own journey, something she's more than come to terms with. It's a beautiful thing to witness.

Camilla George plays Jazz Cafe on 16 November as part of the EFG London Jazz Festival

TURNING POINT

"Everything I liked about contemporary music, I felt like it was there in *Jazz At Massey Hall* – the energy, plus it sounded like they were having a lot of fun"

Bass maestro **Christian McBride** tells **Brian Glasser** about how 1953's all-star *Jazz At Massey Hall* album ignited his passion for jazz

I was 11 years old when my great-uncle Howard Cooper – a jazz musician – gave me a stack of jazz records to listen to. He had already primed me with a crash-course one weekend at his home when he played a bunch of albums for me; and I had really liked them a lot. I basically became interested in jazz because of that one visit with my great-uncle!

So after that visit, he said, 'Now that I see that you're starting to like jazz, I'm going to bring you some records to listen to'. And in that pile of records was *Jazz At Massey Hall*. When I heard this album it was 1983; and, just like the rest of the world, I'd been listening to [Michael Jackson's] *Thriller* quite a bit. And everything I liked about contemporary music, I felt like it was there in the *Jazz At Massey Hall* album – because of the energy of the album, plus it sounded like they were having a lot of fun. Same as *Thriller* in fact! I was still a baby when it came to understanding jazz; but I could tell that they were really having fun - it was in both the introductions and the music itself. You could just feel that they were enjoying being around one another.

Certain things you just know. I had been very much a funk and pop music head until that time; and I certainly could tell when R&B and soul musicians knew what they were doing so listening to that quintet there was just no doubt in my mind that they were on it – there were no questions, there was nothing vague about what they were doing.

Anyway, that album sealed the deal for me about wanting to learn more about this great thing called jazz. And I hope that having fun at the same time as nailing the music is still what my music is about.

'Salt Peanuts' probably stood out first. It was more the ensemble than Charlie Parker or Dizzy Gillespie, with whom I was familiar because he was already a world ambassador by that time, and my great-uncle had told me about him. I was fascinated by everyone's playing – all five of them really captured me.

The whole thing around Mingus' role in the released record doesn't bother me. I do remember thinking, 'My – the bass sure does sound clear to be recorded live in 1953!' I realised later that what I'd heard was the re-recording on Mingus' Debut record label. But when I finally heard the original recording without the overdubs, it was no less thrilling anyway! I don't mind the manipulation of tapes at all, and I do love the purity of jazz when it's well recorded in the studio. When it's live you don't have so much choice. But even in the studio, things can go wrong. Mingus in particular – on some of his solo albums, there are some really horrific edits. Sometimes right in the middle of a solo, you get an abrupt stop. That's crazy; but then again, it somehow adds to the unpredictable nature of the music, which reflects who he was as a person – in other words, the rusty edits go along with his personality. When I hear them now, they don't bother me at all – we as human beings certainly aren't perfect, so why should the records be? I like a little dirt in recordings!

In terms of bass playing, Charles Mingus has of course been a reference to me. But actually, he was not as much of an influence as Ray Brown, who I was fortunate enough to have a very close personal and musical relationship. He and Ron Carter were two people I was actually able to go see, and spend time with, especially Ray. He actually created a group for me and John Clayton called Superbass. So Ray became like a second father to me. Of course, that certainly did not eliminate any reference to Mingus, particularly as a composer. So from a musical standpoint, sure, he was important to me; whereas, he was not a model for me from a personality standpoint - as a bandleader, I don't like to fight!

Jazz At Massey Hall was the first rung on the ladder of jazz for me. Soon after that, I heard so many other great bebop and post-bop albums. So it launched that journey of discovery for me. I think I have four versions of it... and I still have that original Debut recording!

The Joshua Redman Quartet play the Barbican 14 Nov, as part of the EFG London Jazz Festival

The Quintet
Jazz At Massey Hall
Debut (1953)
PERSONNEL: Charlie Parker (as), Dizzy Gillespie (t), Bud Powell (p), Charles Mingus (b) and Max Roach (d).
TRACKS: 'Perdido', 'Salt Peanuts', 'All The Things You Are', 'Wee', 'Hot House', 'A Night In Tunisia'.

Albums: New Releases

The UK's most definitive review section – Jazz and beyond

★★★★★ Landmark Recording ★★★★ Excellent ★★★ Good ★★ Average ★ Disappointing

Claudia Acuña
Duo

Ropeadope RAD667 (CD, LP, DL)

★★★★

Claudia Acuña (v), Regina Carter (vn), Russell Malone (g), Kenny Barron, Fred Hersch, Carolina Calvache, Arturo O'Farrill (p) and Christian McBride (b). Rec. date not stated

A new recording from Chilean vocalist Claudia Acuña is always cause for celebration, doubly so when it's as thoughtfully programmed and lovingly performed as *Duo*. The new album, which follows her outstanding, Latin Grammy-nominated *Turning Pages* released in 2019, sees Acuña exploring a fascinating song list which ranges from 'Medianoche' (featuring the great Kenny Barron), penned by the illustrious songwriting partnership of fellow Chileans Patricio Manns and Horacio Salinas, to a transfixing – and entirely *a cappella* – version of Chick Corea's 'Crystal Silence'. One of more than 300 songs written by the Cuban singer-songwriter and guitarist Margarita Lecuona, there's a striking interpretation of 'Eclipse de Luna', which finds Acuña in the company of bassist Christian McBride, a spectacular take on the Argentinian singer-songwriter, Víctor Heredia's 'Razon de Vivir' with the incredible Colombian pianist Carolina Calvache, plus a deeply touching 'Manifiesto' composed by Chilean folk singer, political activist and international icon of resistance, Víctor Jara, featuring violinist Regina Carter.

Detonating an enormous emotional charge, best of all is the impassioned 'Júrame', the first international hit for the Mexican composer María Grever, in which Acuña's beautifully sustained melodic line is enveloped by pianist Fred Hersch's deliciously rich voicings. The album signs off with a powerful Acuña original sung in both English and Spanish, 'Yo', in which she accompanies herself on the bombo lehuero, an Argentinian drum which produces a sound resembling a heartbeat.

Peter Quinn

Claudia Acuña

Photo: Tracey Yarad

Chris Allard and Ross Stanley
Tortugas

Perdido DOR-2201 (CD) ★★★★

Ross Stanley (p) and Chris Allard (g). Rec. 2022

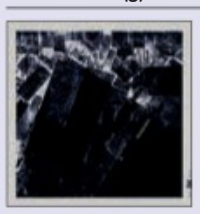
Chris Allard and Ross Stanley first met at the Guildhall School of Music and Drama in 2000, and they have played together many times across the subsequent decades. This album captures them in an intimate duo setting, performing a mixture of standards and Allard compositions with a blend of exacting precision and improvisatory verve.

The comparatively obscure Cole Porter tune 'Use Your Imagination' and Peter Bernstein's 'Jive Coffee' are among the well-selected covers; the evocative title track is one of four impressive Allard originals. Stanley is well known as a Hammond organist as well as a pianist but here he limits himself to the latter instrument. Allard and Stanley have performed together in many locations including at the Pyramids in Egypt, and here, perhaps only coincidentally, they essay Walt Weiskopf's 'See the Pyramid', a track that demonstrates the pair's splendid interplay poised atop the fine line separating chamber classical and jazz modes. **Robert Shore**

The Bad Plus the bad plus

Edition EDN1208 (CD, LP, DL) ★★★★ EDITOR'S CHOICE

Reid Anderson (b), Dave King (d), Chris Speed (ts, cl) and Ben Monder (g). Rec. September 2021



There is a sense of abandon and creative exuberance on this album, essentially the re-birth of The Bad Plus, in that this new iteration seems to be the band they always wanted to be. Having previously worked with two pianists, Ethan Iverson (for some 18 years) and Orrin Evans (for three years), Anderson and King, under whom the band's stewardship resides, felt they had said all that they wanted to in a piano trio configuration and settled on Speed and Monder, whom both had known well (having recorded and performed with them). At a stroke the band sound revitalised – check out 'Sun Wall,' 'You Won't See Me Before I Come Back' or 'The Dandy', all King compositions, that chart the band's new direction of travel. It's effectively a brand new band sound under The Bad Plus moniker, albeit with heightened iconoclastic leanings, yet retaining their subversive and wide angle eclecticism that pulls in other musical influences. It makes for the kind of edgy yet accessible appeal of the sort that made The Bad Plus stand out when they first burst onto the scene with albums *These Are The Vistas* and *Suspicious Activity* in the early 2000s. **Stuart Nicholson**

John Aram & The United Underground Orchestra
Rhapsody in Red

Self-release (DL) ★★★

Tim Garland (ts, bcl, f), John Aram (tb), Tom Walsh, Jeff Baud (t), Graeme Blevins (ts, ss, f), Matthias Tschopp (bs, bcl), Joe Locke (vib), Rob Luft (g), Amy Keys (v), Tom Cawley (p, kys), Phil Donkin (b) and Arthur Hnatek (d). Rec. date not stated

This project's origins, steered by Swiss-resident UK trombonist and bandleader John Aram, lie in saxophonist/composer and former Chick Corea sideman Tim Garland's Dean Street Underground Orchestra of the early 2000s. In 2017, long after that terrific tentet's dissolution and his own early collaborations with its founder, Aram invited Garland – by then a formidable contemporary-compositional voice as well as a superb improvising soloist – to collaborate on a homage to George Gershwin's *Rhapsody in Blue*, to their mutual Dean Street memories, and European cross-border jazzmaking too.

With Garland, American vibraphonist Joe Locke, and LA jazz/R&B vocalist Amy Keys leading the solos, this A-list international lineup mostly makes light of such a tall order.

The title track's arrangement rapidly builds scything riffs and serpentine countermelodies to rescue a faintly pedestrian repeating three-note hook, and after a typically flying Locke vibes solo winds up on a passage of slewing call-and-response ensemble exchanges that could have made a powerful standalone composition in themselves. Keys coolly unfolds the lyric of the soulful 'We Got A Future' before Locke and Garland's soprano swap improv; 'Black Elk' is a warm exposition of subtly contrasting reeds harmonies and Gil Evans-reminiscent textures, and Garland's ingeniously tumbling 'Ambleside Nights' (also a heads-up for young Swiss drummer Arthur Hnatek) and his pulsing, gracefully chord-layering 'Little Psalm' are highlights of a subtly-crafted set only slightly distracted, maybe, by its generosity – sometimes uneasily bridging jazz-improv edge, Garland's idiosyncratic composing vision, and an appeal to the pop/jazz mainstream.

John Fordham

Hannes Bennich
When Losing A Dream To Reality

Whirlwind Recordings WR4794

(CD, LP, DL) ★★★

Hannes Bennich (ts), Britta Virves (p), Tomas Sjödell (b), Emil Norman (d) and Helen Salim (v). Rec. date not stated

There's an inviting warmth to the sound of this album, thanks presumably to Stockholm's Yardhouse Studio, giving a rounded fullness to Hannes Bennich's tenor saxophone and Tomas Sjödell's double bass. But it isn't just in the recording: Bennich's playing often has an easy-going almost languid tone and the melodies throughout this album – inspired by dreams – are fluent and lyrical.

That's not to say he can't put a bit of fire into his playing, as at the end of 'Not American' where his ecstatic sax climbs above a climactic crescendo before falling back into wistfulness, but his breathy vocalised counterpoint to Helen Salim's hushed vocals on 'It Ends Now' is especially impressive. That is the only vocal track, the other eight being carefully written instrumentals that use the four players well. Estonian pianist Britta Virves is a gently forceful presence throughout, whether briskly driving the EST-evoking riff of 'For Essie' or quietly and meticulously stoking the emergent melodies of 'Interlude //In Peace' towards a lyrical coda. There's a vivid piano trio passage in 'The Traveller' which provides Emil Norman the chance to assert himself – on the whole he demonstrates judicious restraint, but this brisk waltz-time tune is probably the snappiest of the set.

Norman is Danish, Sjödell Norwegian and Bennich himself a Swede so it is hardly surprising that there's a strong Scandinavian flavor to the album but, having said that, the elegiac 'A Flower's Last Wish' leans to a kind of New York cool with Sjödell's impeccable bass and Bennich's unhurried sax easing the album to its close.

Tony Benjamin

Album Interview

The Arild Anderson Group
Affirmation

ECM 6024 (CD, DL)

★★★★

Arild Andersen (b), Marius Neset (ts), Helge Lien (p) and Håkon Mjåset Johansen (d). Rec. November 2021

First, congratulations to Arild Andersen for his prestigious award on 26 September 2022 as Commander of the Royal Norwegian Order of St Olavs for his outstanding contribution to jazz music, by command of Harald V, King of Norway.

Throughout his career Andersen has always encouraged younger players, such as a young Nils Petter Molvær in Masquelero (1983-1990), his band with Bugge Wesseltoft, Eivind Aarset and Molvær on the albums *Sagn* (1990) and *Arv* (1993), through to his current world class all-star ensemble. *Affirmation*, the ensemble's debut album, is almost entirely the product of spontaneous interaction, often inspired by Andersen, whose contra bass acts as the voice of reason – probing, pushing, suggesting tempo, key centre, and atmosphere. Group empathy is key, everybody is listening to each other and being open enough to let things happen, trusting the actions of those around them to contribute to the overall ambiance and texture as it evolves. Beginning with an almost programmatic mood – a subjective reading might imagine winter sun, crystalline icicles, the freshness of snowy landscapes – the direction of travel becomes deeper and is characterised by periods of interaction, coloristic elements from Lien, and moments of staccato response from Neset and majestic interventions by the leader. Their strong, individual voices are happy to surrender to the group endeavour and the delicate balance of give-and-take which characterises this music.

Jazzwise spoke to Arild Anderson:

What was behind you concept of approaching *Affirmation* from the perspective of spontaneous interaction?

I had four new songs [for this recording session], plus three from older days and we recorded most of it the first day. The second day we finished recording the written material, and remembering Manfred [Eicher] often said, "Why not go in and just improvise a bit?" I suggested that. With nothing planned, we recorded first part of about 23 minutes, and then we did a second one about 14 minutes.

While the early tracks have a programmatic feel – rising sun on an icy landscape might be one subjective response – there is a sense that as the collective improvisation develops, Marius and Helge's potential as lead instrumentalists are not fully explored...

What is heard here on this record are the two sessions from the second day without any editing, and we added one tune, 'Short Story' from the first day. The idea of listening before you play is so present here and the way everybody comes up with ideas is the focus. I called the album *Affirmation* where you have to trust yourself and trust the others just as much. Helge and Marius chose their own way to contribute to the music. There were no limitations. I did not direct anyone to go into some special landscape or anything. This is their maturity towards a collective expression where you listen as much as you play.

The publicity notes refer to your new quartet, implying it is not a one-off all-star session, is it your intention to develop this group in the same way you have done with your ensembles in the past?

Actually, the quartet has been in existence since 2018 and will go on for a while. But even if this quartet has done quite a few concerts and played together a lot, we never really did a full set of just improvising.

Stuart Nicholson

Espen Berg
The Trondheim Concert

NXN NXN2011 (2 CD, DL) ★★★★ EDITOR'S CHOICE

Espen Berg (p). Rec. 13 September 2019

Some artists have a calling, and although Espen Berg has not said as much, he has naturally gravitated towards solo piano for as long as he can remember, a gift that saw him performing on national Norwegian television at the age of six. He recorded two acclaimed solo albums while in his twenties, an age when very few jazz pianists feel they are ready for the demanding challenge of playing totally improvised solo concerts. Now, at the grand old age of 39 he feels ready to embark on a mid-career change to concentrate more on the one area of jazz that has always seemed to be beckoning him. Well, he's off to a good start. A live two-compact disc set gives him enough rope to hang himself – mis-fingering when ideas falter, "vamping 'till ready" while hoping for inspiration, falling short in terms of melodic development, ideas running nowhere – there's a whole gamut of potential potholes to trip-up the unwary when improvising from scratch, especially in front of a demanding audience (and yes, audiences in Trondheim, home to perhaps the most successful jazz conservertoire in Europe, do tend to be a tad demanding). Yet Berg effortlessly sustains interest throughout the length of these two discs, and far from a shortage of ideas, he seems bursting at the seams to tell his musical story. And this, essentially is what this album is – 10 episodes that create a narrative arc that take you on a musical journey – Pat Metheny tells students it's 'the trip factor' in compositions – where his playing is in a constant state of becoming.

Starting with open chords and diatonic beginnings, Berg gradually introduces complexity, a little dissonance to keep everyone on their toes and finally resolution. Impressive stuff – the future of the spontaneously-improvised solo concert is in safe hands. **Stuart Nicholson**

Sasha Berliner
Onyx

JMI Recordings (DL) ★★★★

Sasha Berliner (vb), Marcus Gilmore (d), Burniss Travis II (ac, el b), James Francies (p, el p) Special guests: Jaleel Shaw (as) Julius Rodriguez (syn) and Thana Alexa (v). Rec. date not stated

This 24-year-old San Francisco-born, NY-based vibraphonist-composer showed great promise on her 2019 debut *Azalea*, with her unique brand of obliquely impressionist Milesian electric jazz and her Gary Burton-inspired four-mallet approach. Having previously contributed to bands among them Tyshawn Sorey and Nicolas Payton, she releases an even stronger second album *Onyx*. Berliner hires a hipper personnel for a more direct, theme-solos based approach but the creative musicianship and ensemble cohesion are palpable throughout the recording. The drummer Marcus Gilmore's hypnotic, razor-sharp whirlwind grooves ups the intensity, skirting the borders of hip-hop and latin-fusion genres, while James Francies' exhilarating acoustic piano solos are a highlight. Berliner makes her mark as a composer-arranger too opening with the haunting 'Jade' that faintly echoes Wayne Shorter with her and saxophonist Jaleel Shaw sustaining the mystery vibe in their sharply focussed solos. The only non-original 'My Funny Valentine' is performed as two parts with the first being a highly impressive vibes monologue of theme and looping embellishments; it leads into the second part played by the quartet on which once again Francies' piano shines brightest. Female jazz vibraphonists might not come along too often, but genuinely fresh-sounding voices on the instrument such as Sasha Berliner's are in even shorter supply. **Selwyn Harris**

Jakob Bro/ Joe Lovano
Once Around The Room: A Tribute To Paul Motian

ECM 2747 (CD, DL) ★★★★

EDITOR'S CHOICE

Jakob Bro (g), Joe Lovano (ts, taragato), Larry Grenadier, Thomas Morgan (b), Anders Christensen (el b), Joey Baron and Jorge Rossy (d). Rec. 2020

Apart from being one of the greatest drummers in improvised music, Paul Motian was also a composer who achieved the significant feat of creating his own sound world. Whether it is termed a 'Paulosphere' or a 'Motianverse' there is a totally distinctive dream-like character to some of his best material, as if the melodies were conceived like mists that float over a rhythm that can be both beguilingly liquid and reassuringly solid. This Motian themed album by two of his former bandmates – Danish guitarist Jakob Bro was in the Paul Motian Band and American saxophonist Joe Lovano in the celebrated trio with Bill Frisell – stays vividly true to that strong identity, as one might expect given the aforesaid credentials of the joint leaders.

But the value of the project lies in the personalisation and extension of the template, and while there is a simmering sensitivity in the timbres of guitar and saxophone on many an occasion there is also a strength of attack that often borders an eruptive intensity, enhanced by the doubling up of bass and drums. The result is a wide structural range, with songs moving between what is a kind of feline folk song and the more abstract explorations of time and space crucial to Motian's aesthetic. Much more than a tribute, *Once Around The Room* captures his spirit and walks with it to a performance that has a compelling sense of vibrant celebration as well as solemn recognition of greatness.

Kevin Le Gendre

Terri Lyne Carrington
New Standards Vol. 1

Candid CCD32012 (CD, LP, DL)

★★★★ EDITOR'S CHOICE

Terri Lyne Carrington (d, perc), Kris Davis (p), Linda May Han Oh (b), Nicholas Payton (tp), Matthew Stevens (g). Special Guests: Ambrose Akinmusire (t), Melanie Charles, Samara Joy, Michael Mayo, Dianne Reeves, Somi (v), Ravi Coltrane (s), Val Jeanty (elec), Julian Lage (g), Elena Pinderhughes (f), Negah Santos (perc), Edmar Colon Shadrack Oppong (spoken word). Wind Ensemble: Milena Casado Fauquet (flhn), Anabel Gil Diaz (f) and Veronica Leahy (bcl). Rec. date not stated

One of the fascinations of listening to new jazz recordings comes when a spotlight is turned on artists and tunes that were somehow missed or overlooked the first time around. *New Standards Volume 1* does just that. It's very smartly curated by the esteemed drummer Terri Lyne Carrington and was conceived in her educational role heading Berklee's wokeist Institute for Jazz and Gender Justice after a student project in which only one lead sheet written by a woman was found in the jazz jammer's bible *The Real Book*. Carrington, in response, wrote a *Real Book* of her own featuring 101 songs written solely by women and was published by Hal Leonard. *Vol. 1* is that book's audio equivalent and contains the first 11; she intends to record them in total so we can expect maybe eight volumes more.

Carrington fields a core quintet and adds star-studded extras ranging from hip young vocal and instrumental talents through to established names. The classy vocalist Dianne Reeves, to my ears, doesn't make enough connection with Elias Elias' 'Moments' as she sounds less her soulful self. Young Michael Mayo's neo-soul-inflected croon on Gretchen Parlato's 'Circling' might not have Parlato's expressive range of vocal quirks, but it's on the attractive end of honey-toned singing approaches nonetheless. The vocalist Somi with African-inflected ensemble support does well on a heartfelt rendition of Abbey Lincoln's poignant hard-to-better 'Throw it Away'. Flautist Elena Pinderhughes, from Christian Scott's band, and guitarist Julian Lage are among the standout guest performers, especially on the graceful minor blues 'Wind Flower' written by lesser-known hard bop-era African-American composer Sara Cassey. Rising star Samara Joy's silky neo-soul flutter on Carrington's vocalese version of Carla Bley's 'Two Hearts (Lawn)' – the most likely

female contributor to the original Real Book – has a monotonous cool about it and Ravi Coltrane's sumptuous tenor solo is an instant charmer.

The core band – including Carrington's always crisp and groovesome kitwork - stretches out into more abstract territory on Patricia Perez' 'Continental Cliff' with Nicholas Payton and Kris Davis both creating an edgy excitement, and there's compelling interplay all round throughout a free jazz-fuelled live version of Marilyn Crispell's 'Rounds'. Slick sounding yet diversely stimulating, it's that rare instance of a guest-star-heavy recording that succeeds in hitting most of the high notes.

Selwyn Harris

Ernesto Cervini
Joy

Three Pine Records (CD, DL) ★★★★

Ernesto Cervini (d), Felicity Williams, Emilie-Claire Barlow, Amy Cervini, Alexx Samaras (v), Jim Lewis (t), Virginia MacDonald (cl), Tara Davidson, Luis Deniz (as), Kelly Jefferson (ts, ss), William Carn (tr), Adrean Farrugia (p), Don Scott (g), Dan Fortin, Artie Roth (b) and Rich Brown (el b).
Rec. 26–27 September 2021

Inspired by the bestselling *Chief Inspector Armand Gamache* series of detective novels by Louise Penny; and featuring an impressive cast of Canadian jazzers, *Joy* is the latest release from Juno Award-winning drummer, composer and bandleader Ernesto Cervini. The stories take place in the fictional Quebec village of Three Pines (the title of the opening track) but knowledge of the novels doesn't appear integral to enjoyment of the music – if my own case is indicative at any rate: I'd never heard of the books but I was instantly drawn in by the variety and energy of the music.

'Roar and Havoc' combines a wonderfully elastic electric bass line from Rich Brown and sumptuous, snaky alto sax work from Luis Deniz; acoustic bassist Artie Roth and saxophonist Kelly Jefferson provide intricate interplay on 'Lacoste'. There are four vocalists, though featured on just three of the 15 tracks: Felicity Williams, Emilie-Claire Barlow and Amy Cervini (the leader's sister and co-producer) on the evocative opener and Alex Samaras on the eerie, fragmenting, semi-operatic 'The Moth' and providing the almost monastic chant of 'The Beautiful Mystery' (the title of one of the novels, about the death of a monk). A highly enjoyable discursive jazz drama. **Robert Shore**

Raph Clarkson's Dissolute Society
This Is How We Grow

Migu MGU001 (CD) ★★★

Raph Clarkson (tb, v), Fini Bearman (v), Laura Jurd (t), Mark Lockheart (ss, ts, four tracks), Naomi Burrell (vn), Sophie Cameron (vn, one track), Alison D'Souza (vla), Zosia Jagodzinska (clo), John Parricelli (el g, g), Sonny Johns (el g, one track), Phil Merriman (p, ky, syn), Tom Cawley (p, two tracks) Arthur O'Hara (el b), Simon Roth (d), Steve Baker (perc), John Merriman, Alisa Clarkson (bv, one track); plus Gillespie Primary School, London, Camden New Voices, Durston Court School, Dorset and Prospect House School, Putney (v). Rec. 2020-2022

It's disconcerting at first to hear the children's voices which define this album, a sound associated with the saccharine and amateurish; childish things we put away. Trombonist and composer Clarkson combines four children's choirs with adult singer Fini Bearman and musicians including Laura Jurd and Mark Lockheart to argue "a passionate conviction that we should take childhood and the voices of children deeply seriously".

It's a rare attempt to combine a musician's educative and artistic career, rooted in meaningful memories of childhood friendships, and love and respect for the children he's taught.

The particular quality of the children's voices is crucial, optimistically high and sweetly strong en masse, emotionally different than jazz singers' life-weathered grain. These voices of innocence are given reassuring words of experience by Clarkson and Hazel Gould's lyrics, offering wondrous uplift for trials to come: "the light that sets us free" in 'With the Power of My Voice', and "the power to make this world better than it is" in 'If Only You Knew'.

Clarkson's biggish band tackle a variety of styles, from shimmying Mariachi brass to Lockheart's floating, swirling soprano sax solo in the didactic chamber-jazz of 'Message to a Machine'. 'It's a Love Song' includes a section with Randy Newman's ornate delicacy and bittersweet Southern romance, while Clarkson plays exceptionally breezy, New Orleans-style trombone. Kenny Wheeler's 'Sophie' inevitably stands out for its self-described "intangible...melody so bright", explored by Jurd and Clarkson's inviting, conversational solos and Bearman's torch-song vocal. The title track gives one last life lesson to its pre-teen performers, in a likeably idealistic, melodic record. **Nick Hasted**

The Brother Moves On
$/He Who Feeds You Owns You

Native Rebel NRR0005 (CD, DL) ★★★★

Siyabonga Mthembu (v), Zelizwe Mthembu (v, g), Ayanda Zalekile (v, bg), Simphiwe Tshabalala (v, d), Mthunzi Mvubua (as), Muhammad Dawjee (ts), Malcolm Jiyane (trom) and Bokani Dyer (p) plus Shabaka Hutchings (f, cl) Rec. 2019, 2021

Jo'burg collective The Brother Moves On continue their genre leaping with this, their fourth album, a studio recording both wildly accomplished and fuelled by ideological fire. The group have long packed a punch with their high energy rhythm section – the acclaimed Bokani Dyer, son of South African jazz legend Steve Dyer, is there on keys – and more recently, by the alto and tenor saxes of young guns Mthunzi Mvubua and Muhammed Dawjee and the massed male vocals of, well, everyone. While the latter trope, a symbol of unity of both the band and their aesthetic, lends polyphonic whammy to several tracks, opener 'Puleng' (Sotho for 'rainy season') reveals itself like a sunrise, unfurling via bird calls, blowsy horns and gently plucked strings before a solo voice delivers what might be an incantation or a battle cry. Lead single 'Bayakhala' ('They Cry') showcases the remarkable lead vocals of Siyabonga Mthembu, as elevating and emotional as they are visceral and defiant. And where the five-minute-plus 'Puleng' is a glorious wash of gold-ribboned brass and swaying vocalese, 'Sweetie Love Oh' is complex, demanding, all shifting tempos, prismatic scales and spots of inspired soloing; closer 'Ta Tom' moves from metronomic clicks and electronic beeps into a metal-infused wigout taken sky-high by Mthembu's avenging angel vocals. A major release.

Jane Cornwell

The Comet is Coming
Hyper-Dimensional Expansion Beam

Impulse! Records 44801569 (CD, LP, DL)

★★★★

Shabaka Hutchings (ts, shakuhachi), Max Hallett (d) and Dan Leavers (syn).
Rec. date not stated

Hutchings recently called time on Sons of Kemet, no surprise given the launch of his label Native Rebel Recordings, and his bandmates' blossoming solo projects. If focus was his aim, the direction of his musical language suggests he's found it here, tunnelling into cyclic riffs more intensely than ever, and leaving his bandmates (who separately form duo Soccer96) to bring the synth-sax-drums trio's trademark brand of heady, technological maximalism. Chances to hear the full range of Hutchings' capabilities are rare, but overarching coherence is the goal on a third release that's more live mix than album.

It's muscular stuff, a clarion call for energetic, overwhelming music designed to be played as loudly as possible. Leavers is the driving force, commanding a plethora of buzzy synths, string washes, and wispy vocal effects to give the sound ingenuity and depth. 'Pyramids' combines 1980s-inflected synth-led EDM with the broken techno of Bugz in the Attic, creating a future club classic to sit alongside the stomping 'Atomic Wave Dance'; there's also a welcome appearance for Hutchings' swirling shakuhachi on 'Aftermath'.

One for ravers rather than boppers, this is music straight from club culture, and marks another top release from the trio.

Hugh Morris

Jeff Denson/ Brian Blade/ Romain Pilon
Finding Light

Ridgeway Records RRCD018 (CD, DL)

★★★★ EDITOR'S CHOICE

Jeff Denson (b), Brian Blade (d) and Romain Pilon (g). Rec. 17-18 January 2022

Now in his mid-40s, Denson is a respected San Francisco educator and stand-up bassist, with an enviable CV as sideman and bandleader. While Brian Blade has had an even more storied career in such capacities, French guitarist Romain Pilon may be less well-known (despite the press release quoting *Jazzwise* in praise of him). Responsible, along with Denson, for the attractive original material on their second trio album, Pilon is an all-encompassing stylist capable of surprising (but not particularly flamboyant) single-note lines and unexpected chordings that don't imitate one predecessor yet sound very much in the contemporary mainstream of adventurous and inventive guitar.

Given the technical excellence of all concerned, it's pleasing to report that this 10-track recital is not restricted to one mood and there's a variety of time-signatures involved throughout – even involving some relatively "free" improv on 'Wishing Well'. The fact that no fewer than three pieces are inspired by family pets – two dogs and a cat, the 5/4 tune dedicated to Denson's schnauzer being also released as a single – shouldn't be held against the players, since this music would be equally captivating without knowing the background.

Brian Priestley

Deelee Dubé
Trying Times

Concord Jazz/Vocal Insight 43157 45104 (CD, LP, DL) ★★★★

Deelee Dubé (v) plus various personnel including Russell Malone (g), Benito Gonzalez (p, org), Corcoran Holt (b) and Mark Whitfield Jr (d). Rec. 2017-2018

Vocalist Deelee Dubé made history when she became the first British winner of the Sarah Vaughan International Jazz Vocal Competition in 2016.

Originally released digitally by Concord Records and now available on physical media for the first time, this debut album triumphed in the 'Best International Jazz Collaboration' category at the 2021 Mzantsi Jazz Awards in South Africa.

Recorded between New York, Vienna and London with a stellar cast of musicians and produced by the US-based, Grammy-nominated Venezuelan pianist, Benito Gonzalez (Kenny Garrett, Pharoah Sanders), the Donny Hathaway/Leroy Hutson-penned opener 'Tryin' Times' reveals a vocalist with a rock-solid relationship with the pulse and a gorgeously rich timbre. There's a dazzling version of 'On A Clear Day (You Can See Forever)' from the 1965 musical of the same name; a nod to Carmen McRae's exceptional 1990 album *Carmen Sings Monk* in 'Ugly Beauty (Still We Dream)"; bracingly virtuosic takes on '500 Miles High' composed by the late, lamented Chick Corea (superb soloing here from Gonzalez) and Rodgers and Hart's 'Thou Swell', plus an alluringly languorous 'Lazy Afternoon' cast here as an intimate duet between Dubé and guitarist Russell Malone. There's also an impressive original, 'Still Trying', co-written by Dubé and Alex Webb, and a spoken word, 'Still We Try', featuring words by Dubé and music by Gonzalez, which channels the neo-soul of Jill Scott. A warm welcome to the singular pleasure that is *Trying Times*.

Peter Quinn

Trevor Dunn's Trio Convulsant
Seances

Pyroclastic Records PR21 (CD, LP DL)

★★★★ EDITOR'S CHOICE

Trevor Dunn (b), Mary Halvorson (g), Ches Smith (d) with Oscar Noriega (bcl), Anna Webber (f), Carla Kihlstedt (vn, vla) and Mariel Roberts (clo). Rec. date not stated

Hope you've not been holding your breath since Trio Convulsant's debut, because that was 18 years ago and you'd be a peculiar colour by now. But Dunn won't mind as he relishes painting in the most challenging of musical hues. Back then Halvorson and Smith were bright young tyros, liberated by Dunn to provoke and explore. *Seances* finds them no less adventurous, but within Dunn's compositions they now have an assured authority reflecting their clout as leaders in their own right, if that phrase means anything in their collaborative, Big Apple world.

Informed by Paul Desmond/ Jim Hall's strings-dense *Desmond Blue*, Dunn pitches the freer, rock-edged trio against the intimately intense chamber juices of Folie a Quatre. At this stage names like Zorn and Berne usually get thrown in the mix but Dunn and co. very much carve their own space: Halvorson comes on at times like a bastard child of Tony Iommi and Derek Bailey, cocking an ear perhaps to Jeff Parker's distortions, while Smith goes rogue without losing his discipline as on 'Secours Meurtrie' which also features cloud chasing fiddle. Then we're wrong footed as it all goes lyrical and spacey on 'Thaumaturge', with serpentine flute and strings. Trio Convulsants: movers and shakers indeed. But let's not wait another 18 years. **Andy Robson**

Ensemble Vår
Vår

Confront CORE 24 (CD, DL) ★★★

Mats Gustafsson (saxes, f), Anna Lindal (vn), Mats Lindström (elec, effects, sampler) and Joachim Nordwall (syn, effects, tapes). Rec. 19 March 2021

If there's one thing that unites the hugely diverse range of artists who record for Mark Wastell's Confront label, it's that they tend to favour sound *for its own sake*, and texture, over explicit rhythm or overt melody.

And so it is here, three improvisations (one almost half an hour in length, another clocking in at under two minutes and a third measuring four minutes exactly) recorded live in Stockholm with no audience present; free-improve titan Gustafsson sounds like he's playing anything *but* a sax or flute, while Lindal produces synthetic-sounding scrapes, whoops and squeaks (in a good way, of course) from her violin. These two, with the help of Lindström and Nordwall, create a fascinating, often disconcerting sound-world that is both of the moment and timeless.

As with most Confront releases, this CD is very well-recorded, allowing those all-important textures to come right through.

Kevin Whitlock

Bill Evans/ Robben Ford
Common Ground

MPS 021788MS1 (CD, LP, DL) ★★★

Bill Evans (s), Robben Ford (g), Darryl Jones (b), Keith Carlock (d) with Clifford Carter (p, org), and Max Mutzke (v). Rec. date not stated

From the get-go of the good time rocker 'Ever Ready Sunday' Evans and Ford are in a take-no-prisoners mood.

Each of course has been in the other's musical orbit for decades, with their time with Miles their most notable common ground. But they didn't fully collaborate until 2019's *The Sun Room* which also featured Keith Carlock. Indeed it's the locked-down powerhouse of Carlock and Jones that steals the show on *Common Ground*. Whether it's on the soulful 'Sentimental Mood' or especially on the extended 'Hearts for Havana', where Carlock moves through a set of patterns that lifts Ford's dirty blues then most notably ebbs and flows around Evans ecstatic soprano, the drum-bass duo never let the front men sit on their substantial laurels.

There's the inevitable soul-edged plea for peace, love and understanding on the title track, but Mutzke's vox never subsides into schmaltz. Fans will lap up *Common Ground*, cheered that there's no evidence of waning powers. **Andy Robson**

Al Foster
Reflections

Smoke Sessions SSR2203 (CD, DL)

★★★

Al Foster (d), Nicholas Payton (t), Chris Potter (ts, ss), Kevin Hays (p, kbd) and Vincente Archer (b). Rec. 25 January 2022

The highly experienced Foster (born 1944) is a veteran now, and used this session to associate with players from the next generation after his. Hence star players like Payton, Potter and Hays. Having sorted a varied, 11-track play-list, much of it Monk-inspired [Foster played with Monk for a week in 1969] he allowed things to let rip from there. We'll call it bracing hard bop with a contemporary edge. Both Potter and Payton brought tunes in but those that seem to work best on the session are from Foster's contemporaries, notably 'Pent Up House' by Rollins, where

Potter goes at full tilt. The same goes for Tyner's 'Blues on the Corner', Archer walking positively and then soloing, once Potter has paused for breath, Foster clattering alongside.

The leader's comely ballad 'Anastasia' is played with almost hymn-like solemnity and is gorgeous, Hays quite spare, Potter plaintively lyrical on soprano, Payton at his imposing, softly spoken best. 'Half Nelson' is similarly grounded, Payton building a solo that retains interest, Potter referencing Coltrane but in a manner that stays well within bounds and Hays is excellent. 'Six' by Payton appeals less, referencing late-period Davis before and after it moves into a quasi-Crescent City funk beat, Hays comping with the Fender Rhodes, a strutting riff to end. Foster's 'Monk's Bossa' has an interesting feel and while its author mostly underplays throughout, I think a tad more drive from him might have been good to have. **Peter Vacher**

Bill Frisell Quartet
Four

Blue Note B003528402 (CD, 2 LP, DL)

★★★★

Bill Frisell (g), Greg Tardy (ts, bcl, cl), Gerald Clayton (p) and Johnathan Blake (d).
Rec. date not stated

With a lineup joining the Coltraneish postbop conceptions of experienced tenorist and clarinetist Greg Tardy, and the lyrical yet always collaborative LA pianist Gerald Clayton alongside subtle drummer Johnathan Blake, Bill Frisell moves closer to a coolly thematic contemporary-jazz sound than than of his famously abstract and painterly portrayals of Americana. This new quartet is also improvisationally looser in its ensemble conversations, and has clear links to the quieter, rhythmically inquisitive music Frisell explored with *Valentine*, this fine set's 2020 Blue Note predecessor. *Four* is a collection of 13 originals, joining recent material with early gems like 1988's 'Lookout for Hope' and the 1990s 'Good Dog, Happy Man'. Tardy's delicacy on clarinet gives Frisell's soundscape a wistfully lyrical tenderness on the opening 'Dear Old Friend (for Alan Woodard)', a hymnal reverie with melodic echoes that recall 'Swing Low, Sweet Chariot' – but this group also builds compelling grooves out of gospelly moods, as on 'The Pioneers', a vehicle for Tardy's yearning and then swinging tenor sax. The playfully spooky, marionettish 'Holiday', the dreamy 'Waltz for Hal Willner' and the slinkily bluesy 'Monroe' span the wide horizons of Frisell's songwriting (rather than textural or impressionistic) imagination, with the latter two also highlighting his long-honed, effortlessly conversational ease with Tardy in contrapuntal and call-and-response improv. The haunting, noirish classic 'Lookout for Hope' is a standout, as it was a quarter-century ago, cascading sounds like chiming bells propel the buoyant 'Good Dog, Happy Man', and 'Dog on a Roof' shows how effortlessly a compatible Frisell group like this can move from scuttling free-improv, to languid free-funk, to enigmatic electronics. Mostly low-key, but irresistible. **John Fordham**

Emanuel Harrold
Funk La Soul

Gearbox Records (CD, DL) ★★★

Emanuel Harrold (d, perc), Brian Owens, Crystal 'Crissy' Ransom , Charles Ransom III (v), Andrew Bailie (g), Brian Cockerham, Jahmal Nichols (b), Joel Holmes (ky), Tivon Pennicott (f) and Carlos 'Scooter' Brown (as).
Rec. date not stated

Harrold is Gregory Porter's regular sticksman (and brother to trumpet star Keyon) and this is his debut release under his own name. He's enlisted some heavyweight jazz help from fellow Porter bandmate Tivon Pennicot, St Louis maninstay Carlos Brown, and well-travelled pianist Joel Holmes: this release, however, draws more on his background in contemporary Afro-American gospel and his love of the soul tradition to present four tracks of pumping contemporary jazz-funk.

'Brighter Days' comes riding in on waves of flute, vocals and percussion to deliver a mellow, uplifting message with plenty of tasty contemporary drum chops keeping things simmering along. 'Best Part' is a an equally suave instrumental, while 'Free' sounds like a pumped up out-take from 'I Want You' era Marvin Gaye. Best of all is a muscular reworking of the immortal Alan Toussaint anthem to self-empowerment, 'Yes We Can', carrying on the lineage brought to us from Lee Dorsey via the Pointer Sisters, with Harrold building on the legacy of the late lamented Gaylord G Birch and maintaining the funk immaculately throughout.
Eddie Myer

Emanuel Harrold

The Headhunters
Speakers In The House

Ropeadope RAD 668 (CD, DL) ★★

Mike Clark (d), Bill Summers (perc), Donald Harrison (as), Reggie Washington (el b, b), Stephen Gordon (p, ky), Jerry Z (org), Scott Roberts (drum programming) and Fode Sissoko (kora). Rec. 2018

God may have made them funky, but The Headhunters may now have one of their cherished number in heaven.

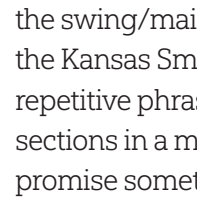
It's hard to imagine the combo without Paul Jackson, the bassist who helped to redefine the art of groove, but original members, drummer Mike Clark and percussionist Bill Summers are still going strong almost half a century after they emerged from groundbreaking duty with Herbie Hancock. That timeless blend of electric jazz and R&B is still intact and at times it veers towards both West Africa and New Orleans, blending new colours into the mix which are not uninteresting, particularly Fode Sissoko's eye-of-the needle kora.

In a welcome reference to its own past the band also pulls off an acoustic re-imagining of Hancock's seminal 'Actual Proof', switching the fizzing backbeat for a fluttering half-time swing. It works well enough but for all the sharp polyrhythms and zestful solos the material falls short of the high bar set by previous works. It is a reminder that, apart from being legendary beatmasters, The Headhunters had great tunes. There are some good ones here but *Speakers In The House* needs a shot of inspiration for it to be really saying something. **Kevin Le Gendre**

Kansas Smitty's
We're Not In Kansas Any More

Ever Records 103 (LP, CD, DL) ★★★

Laura Jurd, Dylan Jones (t), Giacomo Smith (cl, bcl, as), Alec Harper (ts), Joe Webb (p), Dave Archer (g), Ferg Ireland (b) and Will Cleasby (d).
Rec. 2022



The opening 'Bokeh' is an immediate signal that this fifth studio album intends to move a long way from the swing/mainstream origins of the Kansas Smitty's band. Its repetitive phrases and intermittent sections in a more broken metre promise something fresh and original, but that never quite arrives, not helped by a vapid solo from Dylan Jones, albeit supported by some great drumming from Will Cleasby. It's when leader Giacomo Smith returns to something closer to the style he's very much made his own over the last decade that the record takes off, with his supple clarinet playing off Dave Archer's guitar on 'Face in the Crowd'. This is catchy and hypnotic, really drawing the listener in. And there's similar rhythmic propulsion in the urgent drive of 'Ghosts' that follows, underpinned by Ferg Ireland's fidgety bass. There's some strong ensemble playing in the head to 'Cha U Kao', and here the rhythm section really gels.

By the time the band gets to the closing 'Carpenter' ushered in by the bell-like repeated notes of Webb's piano, there's been some fine playing all round, and the album leaves us with a very strong sense that Kansas has truly been left bobbing in the wake of the players' development.
Alyn Shipton

Kosmos Trio
Brev til e Ven (Letter to a Friend)

April Records APR104 (CD, DL) ★★★

Frede Holger Thorsen (p), Gustav Hagelskjær (d) and Harald Hagelskjær (b). Rec. date not stated

Kosmos Trio, a boyish-looking contemporary Danish piano trio that came together in 2017, project a Nordic sense of airy melancholy rather than youthful high spirits. The pianist and drummer met while touring as Play!Ground, a subset of the young Danish European Jazz Orchestra. With the addition of drummer Gustav's bassist brother Harald, they formed Kosmos Trio in pursuit of intimate collective dialogue.

This debut CD demonstrates they have already developed a strong simpatico relationship. Influences seem to range from the contemporary-classical ambient pianism of Satie to Enaudi, post-Coldplay soft rock and chilled electronica through to contemporary piano trio improv models from fellow Scandis EST and Tord Gustavsen, and to a lesser extent, the more lopsided, exotic grooves of Avishai and Tigran. It's a chilled area of piano trio jazz made up of acoustically looping hooks, yearning arpeggio voicings through to softly hammering chords, faintly prog-y riffs and floaty melodic ideas. A sense of an organically evolving interaction gives the music a certain mystique. That and a sense of contemplative poise are probably the recording's strongest qualities while one of their worst is a tendency to over sentimentalise. But there's certainly a promise of better things to come and that's all you can ask for with most debuts.

Selwyn Harris

Bill Laurance
Affinity

Flint Music FLINTCD04 (CD, DL) ★★★

Bill Laurance (p). Rec. date not stated

Bill Laurance is one of the original members of the Grammy Award-winning ensemble Snarky Puppy, a postmodern quasi-collective regularly boasting more than a dozen members and fusing together elements from jazz, funk, rock and world music.

Sonic progressives, they like to venture, fairly noisily or at least without fear of waking the neighbours, where other jazz musicians have rarely trodden before. Keyboardist and pianist Laurance has declared his fascination with technology and his 2019 personal project *Cables* saw him exploring themes of AI, science fiction and science fact; his solo work generally shows his devotion to electronic music.

Somewhat against the grain, then, new album *Affinity*, released on his own Flint Music label, finds him in solo piano mode, working his way through a mixture of originals and covers, including Bill Evans' 'Peace Piece'. Music doesn't come much more stripped back than this, and it's a gentle, reflective set.

The piano tone is warm throughout, and Laurance shows an aptitude for taking a line for a walk on the likes of 'House of the Rising Sun', which undergoes a makeover from blues to a piece of dappled classical/jazz meditative introspection.

Robert Shore

Nicki Leighton-Thomas
One Good Scandal

33Jazz Records 33JAZZ292 (CD, DL) ★★★★

Nicki Leighton-Thomas (v), plus various personnel including Simon Wallace (p), Alec Dankworth (b), Rod Youngs, Mike Pickering and Roy Dodds (d). Rec. date not stated

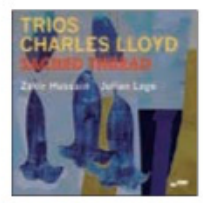
A chance meeting with pianist and composer Simon Wallace, who at the time was working with songwriter, poet and performer Fran Landesman, led to Nicki Leighton-Thomas's acclaimed debut album *Forbidden Games*, which was released in 2001 on Candid Records. *One Good Scandal* reunites the singer with Wallace 20-plus years later to further explore the Wallace/Landesman canon, and the results are every bit as assured, engaging and astute as the debut. Traversing jazz, blues and pop, highlights include album opener 'Semi Detached' ("When some of our loves are semi destroyed, we make it OK by quoting them Freud/We play little games and never get scratched, it's easy because we're semi detached"), the knowing 'Overture To Corrupt and Deprave', one of several songs that makes its recording debut here, the ludic 'Hyde Side Blues' ("Throw away those inhibitions, set your fancy free") and the very first song lyric that Landesman wrote, 'This Little Love of Ours', with music by Tommy Wolf.

There's also a beautiful piano-vocal version of 'The Girl You Can't Forget', which Landesman penned specifically for and about Leighton-Thomas, who delivers it with her customary lustrous timbre, rhythmic subtlety, and telling eye for detail. **Peter Quinn**

Charles Lloyd
Trios: Sacred Thread

Blue Note 4533315 (CD, LP, DL) ★★★★

Charles Lloyd (ts, fl), Julian Lage (g) and Zakir Hussain (perc). Rec. date not stated



This is the third and final album in Blue Note's Charles Lloyd-dedicated 'Trio of Trios' series, with the orchestrally-resourceful guitarist Julian Lage joining mindbendingly multi-tasking percussion legend Zakir Hussain in conversation with the 84 year-old US reeds maestro.

Sacred Thread represents the Trio series' most radical departure from the freeboppish or bluesily grooving soundscapes of its predecessors *Chapel*, and *Ocean* – a more open global-musical trip, as well as an homage to Lloyd's decades-long devotion to the spirituality of the East. Mutual empathy is plain from the opening 'Desolation Sound', with its deep-hooting tenor ballad statement punctuated by the leader's characteristically fast-wriggling fills spinning off dolorous long tones. Hussain's reverentially tender singing is shadowed by Lage's chord chimes on 'Guman', 'Nachekita's Lament' is a meditation for billowing flute tones, slow chanting and brooding guitar rejoinders that becomes a catchy tabla-driven canter. Lloyd plays the mournful soprano sax-like tárogató on 'Saraswati' (mostly with only gentle gong-sounds fitful tabla-rhythm flickers for company), Hussain's voice and Lloyd's vaporous flute share the initially ballad-like 'Kuti' before a groove much more suggestive of the hi-life star of the title emerges to draw a boldly skidding break from Lage. 'Tales of Rumi' invites an enthralling Hussain long intro of racing rhythms and whoopy voicelike accents before it becomes a tenor-led folk dance, and a quietly impassioned Lloyd-Lage dialogue on 'The Blessing' wraps up a real gem, even by the octogenarian California jazz guru's standards. **John Fordham**

Wojtek Mazolewski Quintet
Spirit To All

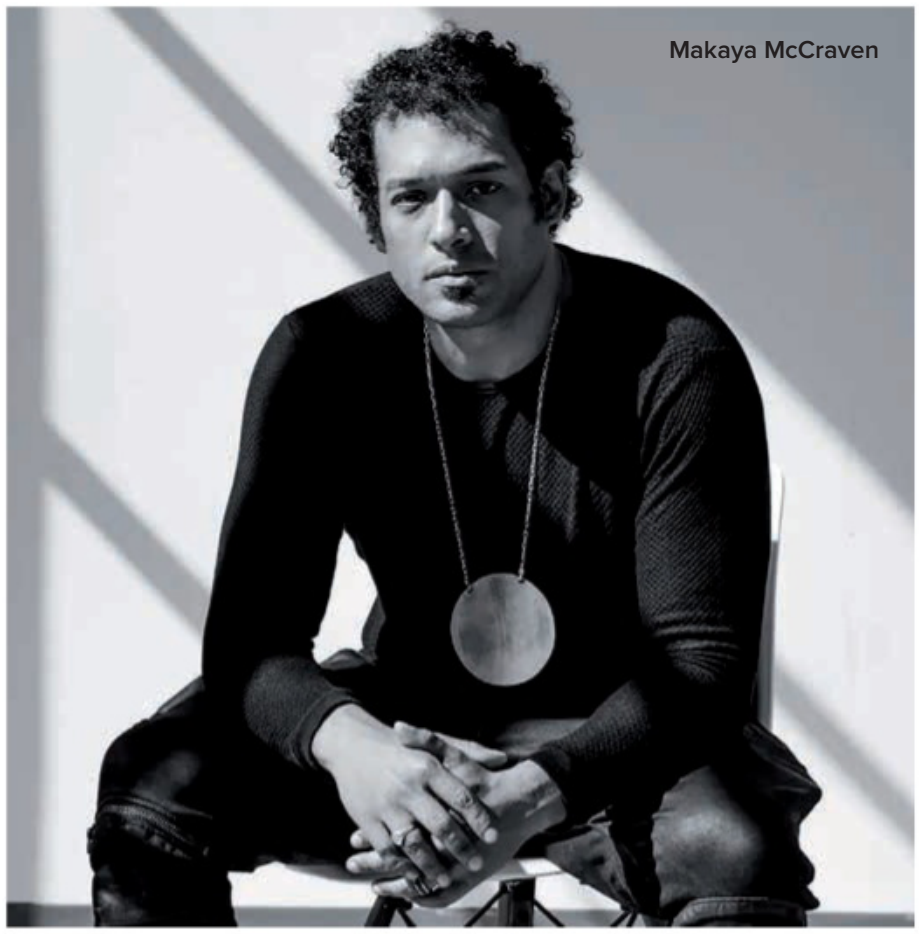
Whirlwind Recordings WR4790CD/LP (CD, LP, DL) ★★★★

Wojtek Mazolewski (b, perc), Marek Pospieszalski (ts, perc), Oskar Török (t, perc), Joanna Duda (p, perc) and Qba Janicki (d, perc). Rec. 2021

Double bassist, composer and bandleader Wojtek Mazolewski is at the vanguard of the resurgence in Polish jazz; 2020's *When Angel's Fall* and 2014's *Polka*, also on Whirlwind, reinforced his reputation as a maverick determined to collaborate (he's worked with everyone from John Zorn to Pete Wareham to a host of Polish hip-hop acts) and makes jazz more accessible to boot.

His longstanding quintet notably includes feted experimentalist Joanna Duda, a classically-trained keys player whose improvisations involve acoustic instruments and self-made samples; in this setting her grand piano takes on a more flowing, spiritual hue – even when plucking its harp-like guts on the Joan Didion-inspired 'The Year of Magical Thinking' – in keeping with the shared remit. "This

jazzwise
REVIEWS
Read **10,000+ reviews** from every issue of **Jazzwise** since 2010
www.jazzwise.com/reviews-hub


Makaya McCraven

album is about unity with our surroundings, about limitless and loving understanding and compassionate development," says Mazolewski, a man with 'JAZZ' tattoo-ed across his knuckles. The eponymous opener begins melodically, mystically, as seed shakers and trilling piano keys give way to dynamic trumpet, groove-friendly double bass and the sort of organic percussive flourishes that feature across all seven tracks. Highlights are many: 'Slavic Spirits' harks to Poland's mythic past with an atmospheric sound that reaches, swirls and expands; the epic 'Harmony' swells with brass-led might. Free, heartfelt – and highly recommended. **Jane Cornwell**

Makaya McCraven
In These Times

International Anthem/Nonesuch/XL Recordings XL1271 (CD, LP, DL)

★★★★ EDITOR'S CHOICE

Makaya McCraven (d), Jeff Parker, Matt Gold (g), Greg Spero, Rob Clearfield (p), Junius Paul (b), Brandee Younger (hp), Joel Ross (vb), Greg Ward, Irvin Pierce, De'Sean Jones (saxes, f), Marquis Hill (t), Lia Kohl (clo), Macie Stewart, Zara Zaharieva and Marta Sofia Honer (vn). Rec. date not stated

Over the course of seven albums, drummer Makaya McCraven has established a position at the forefront of progressive-minded jazz internationalists: from his base in Chicago he's launched a series of collaborations with equally forward thinking artists around the world, not least our own Nubya Garcia and Shabaka Hutchings, all accompanied by statements affirming his commitment to music as a vehicle for social change.

This is his eighth release, assembled from a series of live and studio recordings captured over the past seven years. McCraven is as at home in the studio as behind the drumkit and has a reputation as something of a beat scientist but here the emphasis is firmly on live playing: tracks are layered over his skittering drum patterns, gradually adding layers of texture from the strings, guitars, keys and vibes over quite simple, harmonically static chord progressions. A lot of the action is in the rhythms: Makaya likes odd meters, especially multiples of five, but makes them flow naturally under the easy-on-the-ear sonic washes. Brandee Younger's harp adds depth, and Junius Paul on bass keeps things rooted under the simple melodies, emerging for a nicely judged feature on 'High Fives'. McCraven's press release describes his music as "poly-textural arrangements of post-genre, jazz-rooted 21st century folk music" - what emerges is a very accessible collection of mournful, ambient soundscapes reminiscent of the likes of Cinematic Orchestra, where the group sound is everything and the players' individuality is subsumed into the rather soporific whole, so that Matt Gold's powerful guitar solo on 'The Knew Untitled' comes as a welcome wake-up call.

It's an album that creates and sustains its own unique atmosphere, there's an admirable effort to avoid cliché, and everything is super hip. **Eddie Myer**

Jasmine Myra
Horizons

Gondwana GONDCD/LP 092 (CD, LP, DL) ★★★★

Jasmine Myra (f, as), Anna Chandler (ss), Ben Haskins (g), Jasper Green (ky), Gavin Barras, Sam Quintana (b), George Hall (d), Greg Burns (perc), Isabella Baker, Lisa Natsuno (vn), Elizabeth Lister (vla), Lizzie Elliot (clo) and Alice Roberts (hp). Rec. date not stated

Jasmine Myra's debut presents a new generation of spiritual jazz, a resurgent mode always at the heart of Matthew Halsall's Gondwana label. Leeds Conservatoire-schooled, and a player in the city's Abstract Orchestra, Myra's influences range from Kenny Wheeler and Shabaka Hutchings to hip-hop's masked master MF Doom, evident in the variety of punched and rolling rhythms.

Essentially, though, this is healing music, composed in the pandemic's wake. Its arc moves from 'Horizons' to 'New Beginnings', finding fecund organic life along the way.

Myra switches between flute and alto sax, the latter's tart tone piercing '1000 Miles'' coolly tensile rhythmic undertow, set to pounce till its brisk forward march, led on by a lilting, African-style alto solo. 'Words Left Unspoken' honors Myra's late grandmother, mourned from a painful distance in lockdown. Interwoven harp, piano and bass form gently undulating concentric circles, a calm eternity around which classical strings ascend to high shivering peaks. It's a meditative elegy, mixing acceptance, constancy and progression.

The Wheeler-influenced 'Morningtide' is built around Anna Chandler's dancing soprano sax and Alice Roberts' harp, leading directly into the building intensity of 'Awakening', tempi switching up but never straining, the strings suggesting symphonic soul. 'New Beginnings' is a quiet storm, Jasper Green's keyboard bluesily reflective, Greg Burns' percussion simmering, Myra's flute a supportive bed.

Despite threads of hip-hop thinking, *Horizons* doesn't smash the spiritual jazz mould. Myra's sharply coherent compositions and arrangements do achieve their emotional intent. Knowing optimism is needed now, she offers music as cool water.

Nick Hasted

OXBOW & Peter Brötzmann
An Eternal Reminder Of Not Today: Live at Moers

Trost TR211 (CD, 2 LP, DL) ★★★

Peter Brötzmann (s), Eugene S. Robinson (v), Niko Wenner (g, p), Dan Adams (b) and Greg Davis (d). Rec. 2018

German free-jazz pioneer Peter Brötzmann has been a hero to followers of the more extreme regions of rock since his preposterously loud and abrasive quartet, Last Exit, won over hard-core punks in the late 1980s and early 90s.

Those with ears to hear rightly identified in his playing not just a similar love of volume but a confrontational, take-no-prisoners attitude that's ensured he's remained an influence on noise-niks well into the 21st century.

All of which makes this pairing with San Franciscan quartet OXBOW less likely than it might at first appear. Since 1988, they've explored an avant-garde conception of noise-rock drawing on free-jazz as much as the blues, channelled through the imposing, muscular presence of frontman Eugene Robinson. As this live performance reveals, they're a perfect match for the elder tenor man.

From Brötzmann's opening notes, sliding into a brooding, bluesy rumble, he sounds utterly at home, unleashing a growling lyricism that lifts the razored slide guitar and Robinson's pained histrionics into stratospheric regions. It's great to hear Brötzmann clearly enjoying himself – but, even here, he pulls no punches. For every chugging R&B lick there's a pay-off of molten, altissimo squealing likely to keep fans of his most energetic work satisfied.

Daniel Spicer

Enrico Pieranunzi & Jasper Somsen
Voyage in Time

Challenge Records CR7533 (CD)

★★★★

Enrico Pieranunzi (p) and Jasper Somsen (b). Rec. 16 and 17 November 2021

For a bass player to play with maestro Pieranunzi means recognition as a top professional. The bass is Pieranunzi's favourite instrument, and the bar is set high for any member of the basso profoundo fraternity who aspires to perform with him. Since moving from Italy to Denmark, the land of the late Niels Henning-Ørsted Pedersen, he has found no shortage of top notch players.

Perhaps that's why he moved there. He quickly reached a meeting of minds with Thomas Fonnesbæk, whom he described as the very best in the NHØP tradition, and with Jasper Somsen, a prolifically gifted player and composer. This is Pieranunzi's fourth album with Somsen (their second on the Challenge label), and with their shared mastery of the classical tradition in mind, Somsen contributed a suite of nine movements of dances popular in the Baroque era – 'Menuet,' 'Valse,' 'Sarabande,' 'Courante' and so on. Conceptually bold, it is executed with great musicality, a perfect marriage of classical forms and open improvisation. It serves to highlight the commonalities between the disciplines of classical and jazz with a flair that offends neither.

Although they are Somsen's compositions, the shrewd arranging skill Pieranunzi often reveals itself, adding lustre to the proceedings. **Stuart Nicholson**

Harish Raghavan
In Tense

Whirlwind Recordings WR4789 (CD, LP, DL) ★★★

Harish Raghavan (b) , Morgan Geurin (ts), Charles Altura (g), Joel Ross (vb) and Eric Harland (d). Rec. 2021

Since gaining recognition as a member of Ambrose Akinmusire's band, New York-based double bassist Harish Raghavan has made steady progress as a leader in his own right, and this latest release consolidates that upward curve. His writing negotiates an interesting path between complexity and accessibility insofar as pieces often have a melodic, almost rock anthem feel offset by ear-catching harmony and texture created by the choice of instrumentation and the skill of improvisers. Above, all Morgan Guerin makes a sizeable impact with his EWI (electric wind instrument), which stands as a dreamy, hazy cousin to Joel Ross' glassy vibraphone and Charles Altura's piercing guitar, lending to the music a smouldering energy that is enhanced by the finely propulsive drumming of the masterful Eric Harland.

Well-anchored by Raghavan's bass, which has a good dynamic range, full of smart swoops to the lower register and steady climbs to the upper, this is an ensemble that has all the technical prowess of a headlining band.

However, it also has a lyricism that moves stealthily from plaintive to meditative to resolute. The overarching theme of the album is life under covid, with its highs and lows, so that emotional span feels just about right.

Kevin Le Gendre

Dave Sear
I Always Thought My Thoughts Were Me

Ubuntu music UBU0118 (CD, DL) ★★★

Dave Sear (tb), Percy Pursglove (t), Elliott Samson (p), James Owston (b) and Jim Bashford (d). Rec. date not stated

The opening track of trombonist Dave Sear's debut album pretty much sets out his wares: 'Reservoir Retreat''s tightly-written meandering unison of trombone and bass springs into a catchy quintet number in classic hard bop style, driven by fast and snappy bass and drums.

Flamboyant solos from trumpet and piano are linked by more orchestrated unison playing before the catchy tune returns for a brisk and tidy end. It's all very lively, full of clever stuff and solidly rooted in jazz heritage, not least the big band music that helped shape Sear's musical development. Things do get looser – the title track gets some Monkish rhythmic deconstruction from Elliott Samson's piano while 'Eyes That Speak a Thousand Words' is a slow cooker suggesting a Sun Ra

Sonica

meditation or maybe *In A Silent Way* – but you feel the band are most at home once they get a bit of a swing going. And with the ever-awesome pairing of James Owston and Jim Bashford on bass and drums, there's plenty of that to be had, gleefully abetted by Samson on tracks like 'Visual Balance' and Joe Henderson's 'Inner Urge' where the piano rises up to punctuate the intricate brass with majestic harmonics. Naturally, Percy Pusglove's trumpet is all over that latter tune but, while ever the bandleader, Sear's own soloing throughout is fine and concise, nicely articulated and full of ideas, and this highly listenable album's clear stylistic personality reflects a musical vision that knows where it is going. **Tony Benjamin**

Sélébéyone
Xaybu: The Unseen

Pi Recordings PI95 (CD, LP) ★★★★

Steve Lehman (as), Gaston Bandimic (wolof v), HPrizm (English v), Maciek Lasserre (ss) and Damion Reid (d). Rec. date not stated.

Sélébéyone can justifiably lay claim to being one of the world's most original combinations of improvised music, hip-hop, spoken word and electronica. While drawing on the central tenets of all the aforesaid genres the five-piece has nonetheless brought a dynamic and subversive freshness to its material, which is given an astutely imaginative balance by the very make-up of the ensemble. There are two dual forces at play over one single foundation. The contrast between Steve Lehman's alto saxophone and Maciek Lasserre's soprano is loosely paralleled by the contrast between Senegalese MC Gaston Bandimic's Wolof vocal and New Yorker HPrizm's English. These are brilliant audio tag teams, two sets of links in one cohesive chain. The shifts in tone and phrasing, particularly the transition from the choppy, guttural West African rhythm to the smoother American flow almost makes for a four-horn front line over a one-man percussion orchestra. Furthermore, the inventively glacial effects that whirl around the rhythmic core of each piece enhance the enticingly fragmentary character of the music, but there are also intriguing juxtapositions of tempo, so that some tunes feel simultaneously slow and fast.

Standing both inside and outside recognised traditions Sélébéyone draws new meanings and resonances from its uniquely rich composite of African, American and African-American cultures. **Kevin Le Gendre**

Ben Sidran
Swing State

Nardis BON220501 (CD) ★★★

Ben Sidran (p), Billy Peterson (b) and Leo Sidran (d). Rec. 25-26 August 2021

Chicagoan Sidran (born 1943) is a kind of jazz omnivore: active as a writer (five

books) and spokesman, songwriter and TV host, as well as a producer, pianist and vocal entertainer. He has a substantial discography, too. He's often here. Apparently known to associate with rockers and fusionists, he's dispensed with all that this time. No frills, no vocals, just clear-cut piano jazz, quite refined and to a degree formulaic, somewhat akin, say, to late-on Dudley Moore.

Sidran has certainly listened to Ahmad Jamal, Michael Cuscuna's note suggests that this comparison is strengthened by the drumming style of Sidran senior's son, Leo, here definitely taking the Vernell Fournier route, on his dad's title track. The liner note says that Sidran and his bassist have been playing together for nearly 50 years now, with son Leo alongside for ages too. It shows. Cuscuna says this is trio music 'highly arranged to be loosely played'. And so it is. The range of material is eclectic, to say the least, highly structured, whether it's an old song like 'Laura' (two takes) or even 'Ain't Misbehavin' played as a solo romp, the harmonies adjusted, and a bass solo included, the mood near Monk-ian. 'Over the Rainbow' is splashy and a tad overdone. Otherwise it's bebop that mostly comes to mind, with the concern for swing evident, the embellishments and rhythmic patterns quite distinctive. Good to hear in a club, for sure, and fun to have. Perfect sound too. **Peter Vacher**

Sonica
Sonica

Outside In Music OiM2216 (CD, DL) ★★★★

Thana Alexa (v), Nicole Zuraitis (p, v), Julia Adamy (b, v), Ross Pederson, Dan Pugach and Antonio Sanchez (d). Rec. date not stated

This self-titled debut album from the exceptional trio of Thana Alexa, Nicole Zuraitis and Julia Adamy, documents their deep-seated musical connections in a profoundly satisfying way.

Ear-catching arrangements, an eclectic song list and exemplary musicianship – all superbly engineered, produced and mixed by Alexa – combine to produce one of the standout albums of 2022. The powerful, scene-setting opener 'Doyenne' includes a spoken word excerpts from abolitionist and women's rights activist Sojourner Truth's famous 1851 speech 'Ain't I A Woman', Gloria Steinem's trailblazing 1971 *Address to the Women of America* ("This is no simple reform. It really is a revolution") plus Malala Yousafzai's 2014 Nobel Peace Prize lecture ("I am not a lone voice. I am many").

In addition to her gorgeous arrangement of 'Michicant' from Bon Iver's 2011 second album, *Bon Iver*, Zuraitis also contributes the reassuring positivity of 'Come A Long Way', which reaches a remarkable climax with drummer Dan Pugach guesting. Other highlights include Adamy's arrangement of the Stevie Wonder classic 'Love's In Need of Love', crafted in response to the 2016 US Presidential election, the co-written climate crisis call to action, 'Change It', plus the affecting vocal arrangement of the traditional Irish song 'Danny Boy', chosen in remembrance of Adamy's grandfather who sang it often during her childhood.

Peter Quinn

Sun Ra Arkestra
Living Sky

Omni Sound OS1001 (CD, 2 LP, DL) ★★★★

Marshall Allen (as, kora, EVI), Knoel Scott (ts, bar s), Nasir P. Dickerson (ts), Chris Hemmingway (ts), Michael Ray (t), Cecil Brooks (t), Vincent Chancey (French h), Dave Davis, Adrienne G Davis (tb), Farid Barron (p), Dave Hotep (g), Tyler Mitchell (b), Wayne Anthony Smith Jr (d), Ron McBee (perc), Jorge Silva, Elson Nascimento (perc), Tara Middleton (vn, f), Gwen Laster (vn), Melanie Dyer (vla) and Kasj Killion (clo, sarangi). Rec. 15 June 2021

It's hard to put one's finger on exactly what makes the Arkestra sound so ineffably cosmic. This new collection of instrumentals eschews fiery free-jazz blow-outs and interplanetary chants, yet its mellow, diaphanous vibe effortlessly evokes an eternity drifting weightless in the stars.

It opens with a trio of gently lilting vamps with massed horns providing warm, steady surges, which the Arkestra's indefatigable figurehead, 98-year old Marshall Allen, disrupts with serrated clusters of jagged alto sax. On 'Day Of The Living Sky' he switches to West African kora, adding delicate plucks and strums over clopping hand percussion and lilting flutes.

Best of the three, though, is the first ever instrumental rendering of 'Somebody Else's Idea,' a Sun Ra classic first recorded in 1955, here imbued with grand, mythic resonance. New composition 'Marshall's Groove' is a slow, crawling blues that gradually gathers mass, but it's in the final two cuts, both tender, sentimental ballads, that the album finds its true voice – particularly in a gorgeously wistful take on the old Disney tear-jerker, 'Wish Upon A Star,' another enduring staple from the Ra songbook. Commissioned by veteran producer, Ahmet Uluğ, to produce an album that's "accessible and healing in the Covid era," the Arkestra have delivered beautifully. **Daniel Spicer**

Thumbscrew
Multicolored Midnight

Cuneiform Rune 485 (CD, LP, DL) ★★★

Mary Halvorson (el g), Michael Formanek (b) and Tomas Fujiwara (d, vb). Rec. 2 and 3 September 2021

Anniversaries mean little musically, but there's something reassuring in Thumbscrew marking a decade of collaboration with their seventh release together. Their writing grows deeper, their relationship more intimate, yet their musical ambition remains vivid and surprising. The twist of something new on *Multicolored Midnight* is the emphasis on Fujiwara's vibes.

They flashed fleetingly across the party for the eponymous composer that was 2020's T*he Anthony Braxton Project*. But with *Multicolored Midnight* the vibes bring a whole new voice. For example, the splendidly monikered 'Shit Changes' features enigmatic vibraphone aided and abetted by Halvorson's echoings, from which the melody elegantly coalesces. By contrast, Halvorson's 'Swirling Lives' has a highly composed edge, setting up those glistening vibes, but as the trio play pass the parcel with the melody, the surprises keep coming. You wouldn't want to play Texas Hold 'Em with Halvorson, she keeps you guessing constantly before revealing her hand. Other standouts include Formanek's rare outing into electronics on the aptly titled 'Fidgety', while 'Future Reruns and Nostalgia', if not overtly about the pandemic, unchains time and suspends us in a never/everland with its arco bass hoverings and again, a simple, irresistible vibes figure. Thumbscrew often play in difficult times. But then those are the times we live in. Here's to future decades. **Andy Robson**

Will Vinson
Tripwire

Whirlwind Recordings WR4791 (CD, LP DL) ★★★★

Will Vinson (as), Matt Penman (b), Eric Harland (d) and Melissa Aldana (ts) Rec. date not stated

Will Vinson strips things down to a sax-bass-drums trio following his superb Grammy-nominated electric *Trio Grande* CD (that included guitarist Gilad Hekselman and drummer Antonio Sanchez). It's partially breaking new ground for Vinson, at least on record.

Although more at home in acoustic jazz territory, he usually favours formats in which harmony is king and a penchant for guitars. He cheats a bit anyway with the similarly inventive post-bop tenor saxophonist Melissa Aldana and him in a persuasively airy dialogue on two out of six tracks: On 'Things' they are Konitz-Marsh-ish, in an imaginative twist on that familiar 'circle of fifths' delight 'All the Things You Are'. 'Fable' is an exercise in role-switching to an extent. Vinson's overdubbed sax sounds like a lead guitar, though as with an analogue synth imitating a real instrument, it has a sound uniquely its own and high-calibre bassist Matt Penman plays sensitively vocal-like. Basie's 'Blue and Sentimental' and the standard 'For All We Know' are dynamic odes to the swing ballad tradition and his vocalised heart-on-sleeve sax can recall Cannonball (to name perhaps the most central influence here), but with his personal vocabulary having the stylistic span of a Joe Lovano or Chris Potter.

Vinson, with his restless yet elegant phrasing, maintains his allegiance to the lyrical mainstream but with a high level of syntax and wit that combines to outfox the listener. This album, his third for Michael Janisch's Whirlwind label, testifies to his continued maturity yet impulse to grow creatively as a musical artist. **Selwyn Harris**

Bobby Watson
Back Home in Kansas City
Smoke Sessions Records 2205 (CD, DL)

★★★★

Bobby Watson (as), Jeremy Pelt (t), Cyrus Chestnut (p), Curtis Lundy (b), Victor Jones (d) and Carmen Lundy (v). Rec. 2022

The alto saxophone of Bobby Watson can turn from fiery to tender in a moment, but this album shows both aspects of his playing at sufficient length to appreciate the depth and strength of this great player. His tone and phrasing on the ballad 'I'm Glad There Is You' (played with just rhythm accompaniment) is simply ravishing, yet with those characteristic complex little phrase endings that tell us that here is a master post-bop saxophonist. And the blistering opening track has the kind of edge-of-your-seat excitement that he has produced every time I have heard him live, prodded along here by the searing trumpet of Jeremy Pelt plus the hard swinging piano of Cyrus Chestnut, and his old Horizon colleague, bassist Curtis Lundy. On the closing 'Blues For Alto', Lundy gets an extended outing amid Watson's plaintive, singing bluesy phrases.

Talking of which, Curtis' sister Carmen Lundy makes a guest appearance on the album – her pensive, reflective vocal on 'Our Love Remains' is a highlight. Overall this is classy, beautifully played jazz of the highest order, and with a level of perfection that many aspire to but few attain. **Alyn Shipton**

Westbrook & Company
Paintbox Jane: Raoul Dufy Paints a Portrait
Westbrook Records WR010CD (CD, DL)

★★★★

Alan Wakeman (ts, ss), Mike Westbrook (ky), Marcus Vergette (b), Tim Goodwin, Kate Westbrook, Martine Waltier and Billie Bottle (v). Rec. 29 June 2017

Kate and Mike Westbrook are Riviera people. Okay, it may be the Torquay Riviera, close to their West Country home, but their music is suffused with the elemental qualities of sun, sea and sophistication. *Paintbox Jane* is a celebration of Raoul Dufy, a significant influence on Kate Westbrook's own artwork, as each splendour in cerulean hues and voluptuous contours. Dufy's art is associated with southern France, which is where *Paintbox Jane* bursts into life, melding musical theatre, jazz and cabaret in a lustrous *salade Niçoise* of ever more delicious ingredients. Goodwin sing-speaks his role as Dufy with swagger and charm, yet also self-doubting. Set against and with him are the varied colours of the Bottle/Waltier/Westbrook vocals, and here evoking sirens and furies, muses and music in a sun-swirl of voices. It's heady stuff, so Vergette's Mingus-like anchorings are welcome, while Wakeman's sax interweaves throughout, like a chorus commenting on the dramas that unravel around him.

Generous, optimistic but always salted with a sense of mortality, the threat of decline, *Paintbox Jane* is the perfect memory of summer as our long winter nights draw in. **Andy Robson**

Bobby Watson

CD Shortcuts: New Releases

Betty Accorsi Quinet
Growing Roots
Betty Accorsi Music ★★

Italian-born soprano saxophonist-composer's love letter to her new home Brighton captures something of the South coastal city's boho vibe with its psych/pastoral jazz and folk-dance in a quartet (featuring the fine bassist Andy Hamill) that's at its best when showing restraint.

Barry Coates/Jimmy Haslip/Jerry Kalaf
New Dreams
Outside In Music ★★

Former Yellowjackets bassist Haslip is the best-known name here and guitarist Coates and drummer Kalaf are experienced all-round LA session guys, but the trio's slo-mo quietly ambient soundscaping makes for a kind of mood music backdrop.

Fractal Sextet
Fractal Sextet
Burning Shed ★★★

Swiss guitarist-composer Stephan Thelen leads a post-rock supergroup with ex-Porcupine Tree bassist Colin Edwin and Ronin's percussionist Andi Pupato, and gravitate to one of the more palatable sides of prog that emphasises collectively-focussed trance-y grooves at times recalling early-1980s King Crimson.

Sebastian Gahler
Two Moons
Jazzsick Records ★★★

This German pianist-composer dedicates Two Moons to jazz-referencing Japanese author Haruki Murakami but the literary connection is not essential to the appreciation of what is a classy session of decent cool modernist originals with swing-tastic ensemble contributions.

Clemens Kuratle Ydivide
Lumumba
Intakt ★★★

Swiss drummer/electronic artist/composer Clemens Kuratle is highly impressive on composing, arrangements and his propulsive kit-work fires up a versatile young Brit-Swiss quintet, the former including Dee Byrne on sax and Elliot Galvin on keys, which shifts cohesively from abstract collective dialogue to a more structured lyricism.

NOK Cultural Ensemble
Njhyi
SA Recordings ★★★

Steam Down collective co-founder Edward Wakili-Hick says his new project 'celebrates percussion as a complete music' and that description's a good focal point for the listener as the ensemble join the dots between diverse African diaspora traditions and contemporary beats, alongside cameos from Nubya Garcia, Theon Cross and Angel Bat Dawid.

Nim Sadot
Felix
Self-release ★★★

Israeli-born Sadot shows he's a decent electric bassist-composer here fronting a London-based contemporary quintet (featuring trumpeter Nick Walters, pianist Hamish Balfour and saxophonist Idris Rahman). They combine folky minor themes and enjoyable funky fusion that could have benefitted from a more colourful sound.

Gina Schwarz & Multiphonics 8
Way to Blue
Cracked Anegg Records ★★★

Vienna-based bassist Schwarz explores obliquely personal connections with cult singer-songwriter Nick Drake in a project written while she was composer-in-residence at Cologne's Multiphonics Festival; its undulating lyrical avant-chamber jazz and bass clarinet features share an ethereal, melancholic quality with Drake's work.

Geir Sundstøl
Studio Intim Sessions Vol. 1
Hubro ★★★

For his fifth album, this fine Norwegian pedal steel/Indian Shankar guitarist draws from a vinyl collection he inherited at 16, conjuring up a more upfront larger ensemble, somewhere between Tonbruket, Bill Frisell and Ry Cooder's desert blues.

Surprise Chef
Education & Recreation
Big Crown Records ★★

No, it's not the title of a new gastronomic TV series, rather this is an Aussie band with a pretty, er, cookin' and spacey mix of Northern soul and groove-jazz through to more contemporary post-hiphop.

Neil Swainson
Fire in the West
Cellar Music Group ★★★

Veteran bassist Swainson, who has recorded with Woody Shaw and George Shearing, leads an elegant straightahead session with a set of originals featuring pianist Renee Rosnes and trumpeter Brad Turner, who in particular turn around some classy swingin' solos.

Martti Vesala Soundpost Quintet
Landmarks
Ozella Music ★★★

The Finnish trumpeter/flugelhornist's Quintet play with an assertive lyricism that doesn't lose momentum as it veers from a plugged-in late 1960s Rhodes-led free bop and a kind of Middle Eastern/Nordic-folk groove to a familiar Coltrane-ish soundworld. **Selwyn Harris**

Music Insurance
in Tune with You

INTRODUCTORY 25% off◆ DISCOUNT

At The Insurance Emporium we cover your instruments and equipment

- New for Old
- Public Liability* up to £1.25 million
- Theft and Loss or Accidental Damage
- Worldwide Cover
- Replacement Hire
- Data Recovery

& many more benefits
(Limitations apply)

Visit **theinsuranceemporium.co.uk/JAZZ99**
Call **03300 243 831** today!

Platinum Trusted Service Award ★★★★★ 2022 feefo

Lifestyle Policy Limited and Entertainment & Leisure Insurance Services Limited are appointed representatives of The Equine and Livestock Insurance Company Limited. The Insurance Emporium® is a trading name of The Equine and Livestock Insurance Company Limited (registered in England and Wales no: 294940) which is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority no: 202748. ◆The 25% Introductory discount is available for the first year of premium payments on lunar and calendar monthly policies or one premium payment on annual policies. *£1.25 million Public Liability is only applicable to our lunar and calendar monthly policies, cover levels may be different on annual policies.

GUY BARKER'S
BIG BAND CHRISTMAS

FRIDAY 9 DECEMBER, 7:30PM

A SWINGING, SOULFUL CELEBRATION OF BIG BAND MUSIC

★★★★ GUARDIAN

★★★★★ BROADWAY WORLD

★★★★ THE TIMES

150 MORE HISTORY TO MAKE Royal Albert Hall

Albums: Reissues/Archive

★★★★★ Landmark Recording ★★★★ Excellent ★★★ Good ★★ Average ★ Disappointing

Brew Moore
Special Brew

SteepleChase SCCD 36042 (CD)

★★★★ RECOMMENDED

Brew Moore (ts), Harold Goldberg (p, alto hn), Niels-Henning Ørsted Pedersen (b) and Alex Riel (d).
Rec. 15 October, November 1961

It was US tenor man Brew Moore who famously stated, "Anybody who doesn't play like Pres [Lester Young] is wrong" – and that said, set out to play like his idol. Only he didn't... well, not exactly. On this hugely pleasing 1961 showing, his playing was certainly Pres-like, but at one remove, much in the same way as that other great Lesterian, Stan Getz.

The flow of ideas marks Moore out, his unhurried phrasing and seemingly endless ability to invent coherent variations on standard tunes and bebop staples like 'Yardbird Suite', clearly out of the top drawer. And he swings superbly. His reading of 'I Want To Be Happy' played at a headlong tempo, is right up to Getz-ian standards, much helped by the purposeful playing of the then 15-year old bass prodigy, NHØP!

The lesser-known Goldberg was from Boston, moved to Copenhagen and became co-owner of the famed Montmartre club, and accompanies Moore on both these sets, salvaged from radio and TV archives in Denmark and Sweden respectively. His piano work is boppish but precise, sounding like a distillation of Bud Powell and Al Haig. Anyway, he fits Moore perfectly. He plays alto horn on a single track, trading fours with Moore and articulating much like Brookmeyer on valve trombone.

Sadly, despite Moore's obvious prowess, his star never quite shone as it should have. Having scratched around in the States, alcohol derailed him, but he found a safe haven in Copenhagen and just back from a US visit, fell to his death from a restaurant staircase in 1973. He was just 49. **Peter Vacher**

Virgilio Armas Y Su Grupo
Espejismo

We Are Busy Bodies WABB 127 (CD, LP) ★★★

Virgilo Armas Trio
De Repente

We Are Busy Bodies WABB 126 (CD, LP) ★★★

Collectively: Virgilio Armas (p), Rodolfo Buenano (b), Guillermo Tariba (d, perc), Domingo Moret (f), Tata Guerra (perc) and Freddy Leon (ky). Rec. date not stated.

Canadian label We Are Busy Bodies may have become one of the key curators of classic South African jazz in the past few years, but it has not been restricted just to that fertile field. These two albums by Venezuelan pianist Virgilio Armas, recorded in the 1970s, are hidden gems from the island that is often overlooked in many historical appraisals of Caribbean music. The Grupo he led is an acoustic sextet which gives a starring role to flautist Domingo Moret on songs that use flickering Latin rhythms that at times are bossa-like in character and have seductively, willowy, if not quite haunting, themes. The trio gives more space to the rhythm section in which double bassist Rodolfo Buenano and drummer Guillermo Tariba form an appealingly cohesive unit. Armas is an accomplished leader-soloist and both bands are effectively steered by his drive as well as lyricism, which shines through on original material as well as standards such as Ellington's 'C Jam Blues.' Interesting releases that shine a light on the hidden talent of an island that usually makes Western news for the wrong reasons. **Kevin Le Gendre**

Centipede
Septober Energy

Esoteric/Cherry Red

ECLEC 228813 (2 CD) ★★★

Keith Tippet (p, MD), Larry Stabbins, Gary Windo, Brian Smith, Alan Skidmore (ts), Elton Dean (as, saxello), Ian McDonald, Dudu Pukwana (as), Ian Steele (as, f), David White (bs, fl), Karl Jenkins (as, ob), John Williams (bs, ss), Peter Parkes, Mick Collins (t), Ian Carr (t, flhn), Mongesi Fesa (pocket ct), Mark Charge (ct), Nick Evans, David Amis, Dave Perrottet, Paul Rutherford (tb), Brian Godding (g), Brian Belshaw, Roy Babbington, Jill Lyons, Harry Miller, Jeff Clyne, Dave Markee (b), John Marshall (d, perc), Tony Fennell, Robert Wyatt (d), Maggie Nicols, Julie Tippett, Mike Patto, Zoot Money and Boz Burrell (v), plus uncredited violins and cellos.
Rec. June 1971

Centipede are more the stuff of legend than stuff of substance, given they only released one album and played barely a handful of gigs. But this is still a significant reissue, given how it captures the spirit of the age. There was something splendidly innocent about Tippet's vision as, along with his musical sidekick of the day, Robert Fripp (Tippet was the uncredited MD for King Crimson at the time), the composer/pianist pulled together all his mates and more for this titanic project. In doing so we have a roll call of young jazzers powerfully motivated by the collective over the individual, who, knowingly or not, burst across musical boundaries, joining rock with jazz with contemporary classical music, notably Ligeti, while Fripp brings in his Bartók schtick.

There are echoes, of course, of other loose collectives of the time, be it Charlie Haden's Liberation Orchestra, or several black collectives as artists organised themselves together to survive and thrive. Yes, *Septober Energy* can drift like a supertanker without a compass, but there's also a vigour, an in-your-face attitude that remains attractive 50 years on. The contrasts between the unaccompanied choral vibe of 'Part 3' (and how exciting is that Maggie Nicols is still gigging!) with the epic scaling of the ensemble pieces, or Tippet's own meditative solos pitched against anarchic Skidmore squalls still grab attention. A portrait of the artists as very young men – and a few women. And how different the gender mix would be now of a 50-piece band! **Andy Robson**

Blossom Dearie
The Early Years Collection 1948-60

Acrobat 7166 (4 CD) ★★★★

RECOMMENDED

Blossom Dearie (v, p) with Merrill Stepter, Roger Guerin (t), Bennie Green, Kai Winding (tb), Bobby Jaspar, Paul Horn (fl), Lem Davis, A; Harding, Jerome Kaspar (as), Allen Eager, Stan Getz, Ray Abrams, Charles Gentry, Dave Pell (ts), Cecil Payne (bar), Al Haig, Teacho Wiltshire, Jimmy Rowles (p), Fats Sadi, Larry Bunker (vib), Jimmy Raney (g, v), Herb Ellis, Mundell Lowe, Kenny Burrell (g), Clyde Lombardi, Tommy Potter, Leonard Gaskin, Herman Garst, Benoit Quersin, Ray Brown, Red Mitchell (b), Charlie Perry, Roy Haynes, Teddy Lee, Bernard Planchenaud, Christian Garros, Jo Jones, Ed Thigpen, Mel Lewis (d), Dave Lambert, Buddy Stewart, Christine Legrand, Nadine Young, King Pleasure, Jean Marcardier, Bob Martin and Cy Coleman (v).
Rec. 1948–1960

There have been various box sets of Blossom Dearie's material, including a slightly scattershot portfolio of her early work on Cherry Red, a collection of her complete Verve recordings and (on the Portuguese Enlightenment label), her complete albums from 1952-62. But as has been the case with all the most successful of Acrobat's sets, this new collection casts its net a bit wider and more thoroughly, successfully charting her progress from late 1940s *ingénue*, via her years in Paris to the sophisticated singer and pianist on the majority of her Verse sessions.

We start with her alongside Dave Lambert (a prototype for her subsequent good friend Annie Ross) and follow her early New York days singing tricky bebop lines with guitarist Jimmy Raney accompanied by Stan Getz's little band before her dramatic guest chorus on King Pleasure's 'Moody's Mood For Love' on Prestige. Her piano work

matures during the first half of the 1950s in Paris, as her singing styling is similarly enhanced by joining Les Blue Stars vocal group. By the time of her eponymous debut on Verve in 1957, Norman Granz was signing a complete performer, and the six Verve albums here – including my personal favorite *Once Upon a Summertime* – are the core of any Blossom Dearie collection. Whether singing Comden and Green, dipping into other Broadway shows, or anticipating her later more ironic club performances concerning her 'gentlemen friends', this welcome set leads us gently but firmly to the heart of Blossom Dearie's artistry. **Alyn Shipton**

Julie Driscoll
1969

Esoteric/Cherry Red ECLEC2815 (CD)

★★★

Julie Driscoll (v, g), Keith Tippett (p), (celeste), Elton Dean, Stan Sulzmann (as), Bud Parkes (t), Mark Charig (ct), Nick Evans, Derek Wadsworth (tb), Bob Downes (f), Chris Spedding (el g, el b), Brian Godding (g, v), Jim Cregan (g), Karl Jenkins (ob), Jeff Clyne (b), Brian Belshaw (b, v), Barry Reeves and Trevor Tomkins (d). Rec. 1969

"We want to choose happiness... but we find we are suffering" intones the earnest Driscoll on 'The Choice'. And that spirit underwrites much of this welcome reissue. Recorded in 1969 but actually released in 1971, the same year she contributed to her by then-husband Keith Tippet's humungous Centipede, 1969 finds Driscoll in transition from the Hammond-driven hits with Brian Auger, toward her more jazz-related future. Driscoll had contributed three strong songs to Auger's *Streetnoise* in the same year, addressing racism and Russia's invasion of Czechoslovakia (sound familiar?). All her eight songs here explore similar themes driven by a quest for personal and social freedom. 'Leaving it all Behind', with its gorgeous oboe and tight brass illuminating Driscoll's forthright vox, is a strong runout, while 'The Choice', with Downes' sensuous flute, is likewise a meditation on making sense of a world that post-1967's Summer of Love, post-Paris '68 would climax in 1969 with the horror of Meredith Hunter's murder at Altamont. (Thinks: Another black man killed by white 'security'...?) There's obviously a jazz frisson here with many stars of the then burgeoning Brit Jazz on board, but the songs fit squarely into a pop-rock format, with a big nod to the singer-songwriter resurgence of the time (as on 'Lulu'). A fitting reflection of the era's zeitgeist, but *1969* also feels eerily prophetic. **Andy Robson**

Julie Driscoll

Booker Ervin
That's It!

Candid 30141 (CD, LP, DL) ★★★

Booker Ervin (ts), Horace Parlan (p), George Tucker (b) and Al Harewood (d). Rec. 6 January 1961

Ervin was sadly short-lived (1930-70) but made a significant impact, initially through his contributions to such classics as *Mingus Ah Um*, *Blues And Roots* and part of *Mingus Dynasty*. Leaving the bassist for the first time in autumn 1960 to freelance, *That's It!* was the debut album under his own name (to be followed by many more in the middle-1960s with people like Jaki Byard and Alan Dawson). As the sole front-line horn, Ervin has a lot of exposure with his scorching tone and biting delivery, which is readily appreciated on the two standards, 'Speak Low' and 'Poinciana'. But his original material is fascinating too, with 'Mojo' and 'Uranus' exploiting a polytonal approach to improvisation that was less evident in his previous work. The continuity is strong, though, with Parlan on piano and Tucker being a compelling, Mingus-influenced bassist, both suitably featured on the ultra-slow 'Booker's Blues'.

The fact that Parlan originally appeared (for contractual reasons) under the pseudonym of 'Felix Krull' is given away by one uncorrected reference in reprinting producer Nat Hentoff's notes, but that can be forgiven in view of the excellent remastering by Candid's new owners. **Brian Priestley**

Joe Harriott Quintet
Swings High

Cadillac SGC/MELCD 203 (CD) ★★★★

Joe Harriott (as), Stu Hamer (t), Pat Smythe (p), Coleridge Goode (b) and Phil Seamen (d). Rec 1967

Recorded five years before his untimely death, *Swings High* is one of Joe Harriott's lesser-rated works, certainly on the collector's market, but it is still a significant entry in his discography. The Jamaican alto saxophonist had moved away from the challenging innovations of *Free Form*, *Abstract* and *Indo-Jazz Fusions*, albums marked by unpredictable structure and experiments with ragas, and instead eased back to the 'home turf' of post-bop. There was something of a reassertion of his deep love for his US role models Charlie Parker and Sonny Stitt, which meant that the material had the irrepressible energy rush associated with both men.

Harriott blows both majestically and ferociously throughout, his tone buoyant and phrases soaring while a band comprising longstanding accompanists, notably drummer Phil Seamen and bassist Coleridge Goode, is more than up to the task. On both standards such as 'Polka Dots And Moonbeams' and bluesy Harriott originals like 'Just Goofin' (Count Twelve)' the ensemble has the cohesion and individual flourish of the best ensembles. An unheralded work in the British jazz canon that is now very worthy of reappraisal. **Kevin Le Gendre**

Booker Little
Out Front

Candid CD30272 (CD, LP, DL) ★★★★

Booker Little (t) Eric Dolphy (as, b cl, f) Julian Priester (tb), Don Friedman (p), Ron Carter, Art Davis (b) and Max Roach (d). Rec. 1960

One of the crowning glories of the Candid catalogue, *Out Front* is also a bittersweet listening experience given the tragedy that frames it.

The release of the record coincided with the death of its 23 year-old creator Booker Little, one of the great trumpeters of modern jazz and also one of the most lyrical brass players in any genre. He lent to the instrument an ember-like glow, sometimes with a bassy depth that came close to a flugelhorn while his phrasing was controlled elegance and vivid emphasis that made for a kind of baroque blues, meaning that there was a coherent synthesis of graceful melody and gritty rhythm. This session featured a stellar front line of saxophonist-flautist Eric Dolphy and trombonist Julian Priester, both of whom cohere brilliantly with the leader, while the rhythm section is helmed with customary ingenuity by Max Roach. Whether it is perceived as post-bop or avant-garde the material is a compelling snapshot of skilled improvisers of the early 1960s who retained a strong thematic base all the while investigating harmonic and metric structure that could be episodic and shape-shifting, as is exemplified by 'Strength And Sanity', the album's highlight. It is a beautifully mournful ballad that has audacious teases of rhythm, appearing and disappearing like shafts of light amid the engulfing gloom. **Kevin Le Gendre**

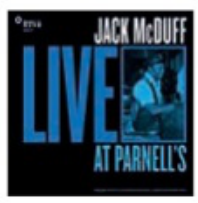
Photo: Storyville Records

Michel Petrucciani

Jack McDuff
Live At Parnell's

Soul Bank Music SBM007CD/LP (2 CD, 3 LP, DL) ★★★★

Jack McDuff (org), Dabby Wollinski (saxes), Henry Johnson (el g) and Garrick King (d). Rec. July 1982



We reported on the high-tech, AI-assisted restoration of the old cassette tape this superb live album was taken from back in *Jazzwise* 276. Now it's time to move on from the technology, and focus on the music. And what music!

Although overshadowed by the likes of Jimmy Smith and Big John Patton, 'Brother' Jack McDuff was one of the finest wielders of the Hammond B3 jazz has ever seen, combining gospel and grease in equal measure. At his best, he was a smokin' hot keys player who could compete with anyone. On this 1982 club recording – made at a time when the big Brother's star was on the wane – McDuff is accompanied by sidemen who, while not stellar names, certainly know how to accompany their boss to excellent effect. Leader and band are at their swinging best on lengthy workouts of standards such as 'Satin Doll', 'Make It Good', 'Take The 'A' Train' and 'A Night In Tunisia', but McDuff's own tunes – 'Fly Away', 'Blues 1&8', 'Another Real Good'Un' and 'Walkin' The Dog' (nothing to do with the Rufus Thomas number) – show he was as good a composer as he was an organist.

Although some of the flaws of the original, imperfect, recording inevitably remain, this nicely-packaged and well-annotated album is no mere bootleg, but a legitimate and welcome addition to the McDuff catalogue. (Note: Although the liner notes credit saxophonist Danny Wollinski and guitarist Henry Johnson, there now seems to be some doubt whether they played on the date).

Kevin Whitlock

Charles Mingus
A Modern Jazz Symposium of Music and Poetry with Charlie Mingus

New Land 003 (2 LP) ★★★★

RECOMMENDED

Charles Mingus (b), Clarence Shaw/Bill Hardman (t), Jimmy Knepper (tb), Shafi Hadi (ts), Horace Parlan/Bob Hammer (p), Dannie Richmond (d) and Melvin Stewart (narr). Rec. October 1957

You wonder why this Mingus album was so frequently overlooked among his fertile 1957 output – *The Clown*, *Tijuana Moods* and *East Coasting* are all more lauded. Was it the lengthy title, or its even longer subtitle? Or maybe because the nearly 12-minute opener 'Scenes In The City', the only piece with narrator Stewart (and other "off-stage" voices including Richmond's), is more advanced than most other jazz-and-poetry of the period.

It's certainly amazing for the episodic nature of its music and especially the tempo changes dictated from the bass (and it's worth noting that a slightly less successful version was part of the *Tijuana Moods* sessions but only emerged in 2002). The other long 'dramatic' item, 'New York Sketchbook', has similar qualities but without the words, while two shorter tracks from the original album ('Duke's Choice' and 'Nouroog', the latter with Hardman replacing the remarkable Shaw) contain the material that was compressed into 'Open Letter To Duke' on *Mingus Ah Um*.

Clearly, the album is overdue for reassessment, but this expanded edition also includes lengthy bonus versions of Gillespie's 'Woody'n You' and Parker's 'Billie's Bounce' which, like the original album track 'Slippers' (here with an additional take), are just by a quintet. But what a quintet, with Parlan's comping and Knepper's amazing fluency – Hadi was perhaps not as individual as Booker Ervin (see p47) but what a player he was, exclusively on tenor here rather than alto. These bonuses have appeared on CD (Fresh Sound) but the remaining item is a 3'20" edit of 'Scenes In The City', originally coupled with a 'single edit' of *East Coasting*'s title-track, and which contains the narrative build-up of the story and the closing let-down. The fact that the total playing-time of the 2-LP set is only 60 minutes should be no deterrent, and even a non-hifi-buff such as this writer can hear the remastered sound (by Kevin Gray) is superior to any previous issues of this material. **Brian Priestley**

Michel Petrucciani
Solo In Denmark

Storyville 1018495 (CD, DL) ★★★

Michel Petrucciani (p). Rec. 23 June 1990

It hardly seems like 23 years since the demise of Petrucciani, since the uncommon bone-disease that destined him to a short life never diminished his impact on the scene.

The admiration granted by his numerous international colleagues guaranteed that his musical gifts would leave a lasting mark. Here, you don't get to hear him interacting with American or European equals, but you do have a lovely 55-minute recital delivered to a church audience as part of a festival in Jutland. In a programme including three originals, along with several standards including an encore medley, there's ample evidence of his technical ability but also his sensitivity and avoidance of relying on technique. His sense of humour allows the inclusion, during a loosely lyrical rendition of 'Round Midnight', of a sneaky quotation from 'The Windmills Of Your Mind'. There's also the occasional hint of other players (such as the brief allusions to McCoy Tyner and boogie-woogie in 'Blue Monk'), but mostly he comes across like Michel and sounds as if he's enjoying it.

Brian Priestley

Pee Wee Russell / Coleman Hawkins
Jazz Reunion

Candid CCD/LP 30202 (CD, LP, DL) ★★★★

Pee Wee Russell (cl), Coleman Hawkins (ts), Emmett Berry (t), Bob Brookmeyer (v-tb), Nat Pierce (p, arr), Milt Hinton (b) and Jo Jones (d). Rec. 23 February 1961

The *New Grove Dictionary of Jazz* describes Candid as 'short-lived but highly respected label for the quality of its sessions'.

Part-owned by the writer Nat Hentoff for two years from 1960, it benefited from his far-sighted approach to personnel selection and production, this welcome re-release one of his best. Now re-mastered, it had reunited Hawkins and Russell on record for the first time since 1929 when they recorded 'One Hour' under the celebrated Mound City Blue Blowers soubriquet, this old standard now happily re-visited here. Hawkins is in the kind of gutsy form that marked most of his 1960s recordings whereas Russell is at his most querulous, well rid of the Dixieland strait-jacket with which he was lumbered for so long. He handles the theme of 'Tin Tin Deo' as Jones fires up the ensemble, before Hawk drives in with a gritty solo that arm-wrestles the theme into submission, Berry muted, and Russell's solo like a series of spasmodic fragments, at once quirky and frail.

He sounds quite unlike any other clarinettist you can think of, Hawkins quoted as saying: "He's always been way out but they didn't have a name for it then". '28th and 8th', by Pierce and Russell, swings perfectly, Jones and Hinton like brothers in arms. Berry's solo is warm before Hawk

nags away in his see-saw manner. Pierce's arrangements of the six varied pieces work without fuss but it's the playing of these two old associates that stands out. The title of Ellington's 'What Am I Here For' is twice misspelled on the sleeve but no other errors diminish its suitability here, Pee Wee tentative as he tip-toes around the tune. **Peter Vacher**

Jimmy Scott/ Oscar Brown Jr
Five Classic Albums

Avid Jazz AMSC1418 (2 CD) ★★★★

RECOMMENDED

Jimmy Scott, Oscar Brown Jr. (v) plus various personnel including Mundell Lowe (g), Howard Biggs (p), Charles Mingus (b) and Dave Bailey (d). Rec. 1955-1961

This latest release in Avid Jazz's *Five Classic Albums* series is a superb 2-CD set featuring three albums by vocalist Jimmy Scott plus two from fellow vocalist Oscar Brown Jr, with original artwork, liner notes and personnel details. Scott's first album recorded for the Savoy label, *Very Truly Yours* (1955), finds his inimitable phrasing, exquisite timing and that elusive feeling he conveyed of existential sorrow already fully formed, with exquisite takes on 'Everybody Needs Somebody', 'Street of Dreams', 'Someone To Watch Over Me' and more, with a brilliant band that includes bassist Charles Mingus and guitarist Mundell Lowe.

Released in 1960, just two years before his masterpiece *Falling In Love Is Wonderful*, the seven songs featured on *The Fabulous Songs Of Jimmy Scott* are all standouts, from a heart-wrenching 'Sometimes I Feel Like a Motherless Child' to an alluring 'If You Are But A Dream', the latter first recorded by Frank Sinatra in 1944. Highlights from *If You Only Knew* include the sorrowing 'I'm Thru With Love' and the fabulously full-throated opening of 'Recess In Heaven'. The first two albums Oscar Brown, Jr. recorded for Columbia in the early 1960s, the classic debut *Sin & Soul* and the similarly outstanding *Between Heaven and Hell*, showcase both his brilliance as a lyricist and his singular way of delivering a song. On *Sin & Soul* we hear his lyrics to Nat Adderley's 'Work Song', Bobby Timmons' 'Dat Dere' and Mongo Santamaria's 'Afro-Blue', plus the chilling portrayal of a slave auction in 'Bid 'Em In'. Arranged and conducted by Ralph Burns and, on a brace of songs, Quincy Jones, *Between Heaven and Hell* includes Brown's powerful setting of the Paul Laurence Dunbar poem 'When Malindy Sings' plus other memorable self-penned songs including 'Hymn to Friday'. **Peter Quinn**

Cecil Taylor
The World Of Cecil Taylor

Candid CD30062 (CD, LP) ★★★

Cecil Taylor (p), Buell Neidlinger (b), Dennis Charles (d) and Archie Shepp (ts). Rec. 1960

In many ways the Candid period was the warm up for Cecil Taylor to become Cecil Taylor on Blue Note. Here he is doing the odd standard, stating a theme no less. And swinging. Given the mesmerisingly personal language he went on to create, whereby the piano acted as orchestra and drum corps at the same time in order to smash through harmonic-melodic orthodoxy, the very notion of Taylor doing 'tunes' may be disconcerting to those who are enamoured of masterful albums such as *Conquistador* and *Unit Structures*. Yet there is still much to enjoy here, above all because of the first stirrings of Taylor's subversion within a head-solo-head model. He is already pummeling away at chords so as to blast them into showers and streams of notes, often with the starkest jolts of tempo, that would become the eye of the storm model for his later work. There is also the blues. Taylor bangs it out potently, smacking down the left hand with real relish while the right gets busy like a stride maestro taking giant steps into the unknown. Bolstered by Dennis Charles and Buell Neidlinger's hard-wrought drums and bass and Archie Shepp's occasional forays on tenor sax, Taylor dominates proceedings here, showing that he was as much a part of the Tatum-Ellington-Monk lineage as a departure from it. From the old came the new. **Kevin Le Gendre**

Clark Terry
Color Changes

Candid 33092 (CD, LP, DL) ★★★★

Clark Terry (t, flh), Jimmy Knepper (tb), Julius Watkins (frh), Seldon Powell (ts, fl), Yusef Lateef (fl, cor anglais, oboe), Tommy Flanagan, Budd Johnson (p), Joe Benjamin (b) and Ed Shaughnessy (d). Rec. 19 November 1960

Although Yusef Lateef gets a solo name billing on the front of this album (part of Candid's fine reissue programme), it is very much a team effort by a collection of excellent players gathered by producer Nat Hentoff to allow Clark Terry to cover a wide range of styles and material. On the opening 'Blue Waltz' (by Bob Wilber) the two tenors of Powell and Lateef play contrasting solos, Powell's sinuous lines being quite different from Lateef's tiny harmonic motifs. Equally, Knepper's fluent trombone is quite distinct from Watkins's staccato French horn solo, in approximately the same range. The texture of 'Flutin' and Flugling' has both reed players on flute, another horn/ trombone contrast, and then Clark duetting with himself on trumpet and flugel. There are three tributes to 1960s Paris with Clark's attractive 'La Rive Gauche', then his portrait of the 'Chat Qui Pèche' club, and Duke Jordan's 'No Problem' (the theme for *Les Liaisons Dangereuses*). But the piece that lingers in the mind is Clark's 'Nahsty Blues'. Its laid back contours bringing the best out of this all-star ensemble, featuring a particularly brilliant solo from Lateef on tenor, before Clark cuts everyone with his most dazzling playing on the disc. **Alyn Shipton**

Clark Terry

Various Artists
Haunted House: Vintage Music For Hallowe'en

Retrospective RTR 4390 (CD) ★★★

Various including Bessie Smith, Duke Ellington, Louis Armstrong, Jelly Roll Morton, Gene Krupa, Tommy Dorsey, Ted Heath, Artie Shaw, Cab Calloway, Spike Jones, Frank Sinatra, Chris Barber, Ted Heath, Bing Crosby, Hugh Masekela and others. Rec. 1924–62

This 26-track Hallowe'en-themed compilation is great fun, even if some of the selections (Bobby 'Boris' Pickett & The Crypt-Kickers' 1962 novelty pop hit 'The Monster Mash' being the most glaring example) aren't really jazz. But with contributions from Jelly Roll, Duke, Satch, Bing, Frank and the Empress of the Blues herself, Bessie Smith, there's plenty of class to elevate the album above fluff status. Fans of early Brit-jazz in particular will find much to enjoy, with 1920s and 30s numbers from Jack Hylton and Ray Noble. Standouts? For me, Ted Heath's rare and fabulous 'Swinging Ghosts' from 1959, and Ellington's 'Eerie Moan' (1933), but you'll have your own favourites. No trickery – this is a great-value vintage treat and the ideal soundtrack to your Hallowee'en party. Very nice sound and mastering too. **Jon Clay**

Various Artists
Classic Black & White Jazz Sessions

Mosaic MD-11 273 (11 CD) ★★★★

RECOMMENDED

Musicians include: Sidney DeParis, Max Kaminsky, Sterling Bose, Phil Napoleon, Jonah Jones, Teddy Buckner, Karl George, Buck Clayton, Joe Thomas, Charlie Shavers, George Orendorff, Dizzy Gillespie, Johnny Letman, Al Killian, Red Rodney, Jean Starr, Howard McGhee, Snooky Young, Red Nichols, Gerald Wilson, Hobart Dotson, Buddy Childers (t), Wilbur DeParis, Brad Gowans, JC Higginbottam, Melba Liston, Henry Coker, Vic Dickenson, Ollie Wilson, Jimmy Knepper (tb), Bingie Madison, Sidney Bechet, Pee Wee Russell, Mezz Mezzrow, Rod Cless, Leonard Centobie, Al Gibson, Barney Bigard, Joe Marsala (cl), Jewel Grant, Willie Smith, Marshal Royal, Floyd Turnham, Skeets Hurfurt, Art Pepper, Herb Geller (as), William Woodman, Lucky Thompson, Buddy Collette, Wild Bill Moore, Bumps Myers, Budd Johnson, Georgie Auld, Maxwell Davis, Jack McVea, Charlie Ventura, L'Ana Hyams, Herbie Steward (ts), Gene Porter (bar), Art Hodes, Cliff Jackson, Hank Duncan, Gene Schroeder, Dick Cary, Willie 'The Lion' Smith, James P Johnson, Ray Stokes, Lil Armstrong, Duke Brooks, Wilbert Baranco, Phil Moor, Meade Lux Lewis, Charlie Beal, Billy Hadnott, Cyril Haynes, Leonard Feather, Art Tatum, Joe Springer, Garland Finney, Cal Cobbs, Crow Kahn, Nat Jaffe, Erroll Garner, Arnold Ross, Teddy Napoleon, Jimmy Bunn, Milt Raskin, Vicki Zimmer (p), Marge Hyams (vib), Everett Barksdale, Chuck Wayne, Charles Norris, Irving Ashby, Barney Kessel, Remo Palmieri, Teddy Bunn, Ulysses Livingston, Marion Gange, Laurindo Almeida (g) Bob Casey, Wellman Braud, Jack Lesberg, Pops Foster, Wilson Myers, Oscar Pettiford, Charles Mingus, Red Callender, Johnny Williams, Billy Taylor, Clyde Lombardi, Frank Clarke, Irving Lang, Artie Shapiro, Jud DeNaut, Billy Hadnott, Cecilia Zirl, Morty Corb (b) Ed Dougherty, George Wettling, Joe Grouso, Buddy Christian, Tony Spargo, Baby Dodds, Roy Porter, Lee Young, Chico Hamilton, Shadow Wilson, Denzil Best, Stan Levey, Rabon Tarrant, Sam Weiss, Nick Fatool, Jackie Mills, Rose Gottesman (d), Estelle Edson, Ivie Anderson, Helen Humes, Ernestine Anderson, Etta Jones, Ella Logan, Linda Keene, Jo Evans, Anita Boyer, Arthur Duncan, Toni Aubin, Bob Hayward and Vivienne Garry (v). Rec. 1942-1949

Etta Jones: One of many female jazz singers who found a home at Black & White

Photo: Sepia Art, Inc/Billy Vera Collection/Mosaic

The middle of a World War, during a national shortage of shellac, might seem the craziest time to start a specialist record label, with audiences and musicians being drafted, and no security of raw materials for making 78s. But that is exactly what jazz enthusiast Les Schreiber did, recording musicians he liked, and pressing small runs with whatever he could scavenge. First in New York (and occasionally Chicago) and then in Los Angeles, the tiny Black & White label documented the mingling of traditional and modern musicians, the dawn of several big band careers, and an impressive roster of musicians, male and female, black and white.

Mosaic has made a beautifully-presented set: the 11 CDs here draw together as much as possible from a label whose masters generally don't now exist, pressing a legion of collectors into service to find the best extant copies.

The liner notes are generally impressive too, though Homer nodded in two of Dan Morgenstern's otherwise excellent essays, where he suggests an Art Hodes and a Stan Levey appearance were their 'first' on disc, though Art had already recorded before Schreiber's inaugural session, and Levey (shown in the self-same booklet) played two sessions before his supposed 'debut'!

The music itself, though, is so good and so plentiful that there's barely space to do more than mention a few highlights. The opening 1942 Art Hodes session shows several sides of the fine Ukraine-born pianist, particularly his mix of sensitivity and power on his own 'Art's Boogie'. Better recorded, and a revelation, is the solo date by Cliff Jackson. His 'Royal Garden Blues' slips from boogie into stride, while his mastery of left hand patterns shows on 'It Had To Be You' – a mere curtain-raiser for his Village Cats octet with the DeParis brothers and Sidney Bechet. Other traditional-style pianists get a look in – Gene Schroeder (later house pianist at Condon's), Dick Cary (before the All Stars) and Hank Duncan (Waller's relief pianist).

Then there's Willie 'The Lion' Smith in his interracial 'Cubs' sextet, and James P Johnson in clarinetist Rod Cless's fine quartet, notably on a spirited version of Morton's 'Froggy More'. Barney Bigard's 1944-5 band teams him with Art Tatum on one session,and shows off the less-well-known-than-he-should-be trumpeter Joe Thomas.

One thing Schreiber ensured was that female musicians were not overlooked, and Lil Armstrong delivers some of her most assertive playing on record in her six-piece band with Jonah Jones and JC Higginbotham, check out 'East Town Boogie'.

The fourth CD includes some excellent vocals: Helen Humes with a muted Buck Clayton behind her vocal, Ivie Anderson in her post-Ellington period backed by Phil Moore's powerful big band, revisiting Bessie Smith repertoire, with fine solos from Lucky Thompson. Best of all are the Hip Chicks from 1945, an all-female septet, all on longer-playing 12-inch 78s.

The second half of the box charts the emergence of modern jazz and big bands in LA. It's a fine counterpart to Rhino's *Central Avenue Sounds* set, and covers early sessions by Wilbert Baranco, Gerald Wilson and Earle Spencer. Most reassuring is the easy co-operation between bebop and swing players, on both sides of the continent, comprehensively giving the lie to the old 'trad versus modern' antipathy. **Alyn Shipton**

THE EMPIRE STRIKES BACK *from all directions!*

Kevin Whitlock dives into an immersive experience with a multi-channel playback of Snarky Puppy's latest album

I'll never forget where I was and what I was doing when the news of the Queen's death broke. I was at a Snarky Puppy album playback session at L-Acoustics, a studio in Highgate, North London, and I'd just finished asking the band's keyboardist Bill Laurance a couple of questions. It had been a memorable afternoon/early evening, although it would become even more memorable for additional (and very different) reasons.

We'd all been listening to a special multi-channel/Dolby Atmos playback of the Puppy's latest album *Empire Central* (recorded in front of an audience in Texas and reviewed in *Jazzwise* 277), created by Fab Dupont and Nic Hard. This was a very different experience from listening to the album at home, in stereo, on CD or LP, however. This was a specially-prepared 18.1.12 (30-channel) mix of the album – so the music would be coming from all directions (from the sides *and* above).

Drinks at the ready, comfy chairs sat in, we embarked on a sonic voyage into the centre of the *Empire*. This fully-immersive experience was rather disconcerting at first – one found oneself listening to where various instruments were coming from, rather than the music as an organic whole. By the time the session ended a couple of hours later, however, I had been won over – to a large degree – by this way of listening. The 'dome of sound' Atmos is supposed to create was definitely there, and certainly drew one deeper into the music.

The sound was pin-sharp, full-frequency and every single element of this complex music was easy to follow, with a remarkable degree of separation between instruments.

"It was great fun, wasn't it?" Bill said after the playback. "It was the most 'live' thing I've ever heard". Creating the Atmos mix was obviously a hugely complex task, and I wondered if this had been factored in when the album was being recorded back in March.

"No, for us, the music, rather than any recording process, always comes first. We didn't create *Empire Central* specifically for Atmos. But we saw there was an opportunity to present this [12-piece] incarnation of Snarky Puppy in a way that recreates for the listener at home what the audience heard in Texas that night. And I think we have achieved that here."

Photos: Maria Zhytnikova

Agreed. But what of the 'audience at home'? Up to 400 speakers can be used in the top Dolby Atmos cinemas (there are around 6,000 Atmos-equipped picture houses across the globe), but in a domestic environment, unless you're a multi-millionaire with a dedicated cinema room it's unlikely you'll have the space (or the money and will) to house such a system. But you can recreate the experience at home with your existing [Atmos-equipped] Blu-ray player and five or seven-channel cinema setup, or even with a Dolby Atmos-compatible soundbar. Ticketed events at venues like L-Acoustics are another possibility.

I asked Bill and Puppy manager Mike Chadwick whether what we'd just heard was being made commercially available. It would be, they affirmed, available next year as a Dolby Atmos mix on Blu-ray, with a digital-only version out 'soon'.

"I think that in the future, the technology will become more compact and more affordable, and more people will be able to experience at home what we've heard today," Bill told me. "It's an exciting development – we would love to use this technology when we play bigger venues, to really draw every member of the audience, wherever they're seated, into the centre of the sound."

What is Dolby Atmos?

An invention emanating from Dolby Laboratories (of noise reduction fame) in 2012, Dolby Atmos was a way of creating a more immersive sound experience in cinemas. It built upon the pre-existing 5.1 and 7.1 surround-sound set-ups with surround channels coming from overhead, enveloping the audience in a 'dome of sound'.

But unlike traditional channel based systems, Dolby Atmos doesn't just send audio at discrete levels to each speaker. The technology can also produce up to 118 simultaneous 'sound objects', allowing the sound designer to place each sound and voice to exact points within the soundfield rather than simply assign them to specific channels. These 'objects' can be manipulated and moved around within the space creating a convincing 3D soundstage. It has proved a big hit with cinema audiences over the past decade because it does what it says on the tin, and it works – making a big difference to your movie experience. It didn't take long for the music industry to catch on to Atmos' possibilities, and over the past few years the technology has been used on reissues of albums by rock groups such as The Beatles and Pink Floyd, usually on Blu-ray discs; but *Empire Central* is the first time it has been used – as far as I'm aware – on a jazz album.

www.dolby.com/technologies/dolby-atmos

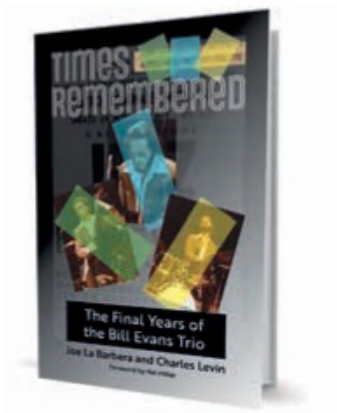
Books & DVDs

Times Remembered: The Final Years of the Bill Evans Trio

Joe LaBarbera and Charles Levin

University of North Texas Press HB

$24.95



LaBarbera was Bill Evans' last drummer for some 20 months until the leader's death, coverage of which period in both official and bootleg releases was more voluminous than for almost any other group in jazz history. The listing in the present book demonstrates this graphically, and the background to some of the live performances is discussed in the main section. But, while this publication has several things going for it, its actual text is comparatively slight and some of that is about the history of LaBarbera, his family and his pre-Evans career.

On the plus side, the author writes well about the mechanics of working with the legendary pianist and his bassist Marc Johnson, and about the relatively few meaningful exchanges with Evans off-stage, because in performance everything was intuited, not verbalised.

There are excerpts from a dozen or so interviews, including with colleagues such as Andy Laverne who briefly deputised for Evans, while LaBarbera himself includes seven 'essays' (averaging 1,000 words each) on aspects of Evans and their relationship. You also get an itinerary and discography of their period together, and several rather grainy photographs.

There's obviously a market for accounts of Evans' physical decline and eventual demise aged 51, hence the memoir by his last girlfriend Laurie Verchomin (*The Big Love*) and Bruce Spiegel's documentary (also called *Time Remembered*).

Bill Evans

But the organisation of materials here is not ideal, with LaBarbera's essays for instance being confined to an appendix, while the proofreading is unflattering for a university press. There's much of value here, but to call it a 'contribution to jazz scholarship' is something of an overstatement. **Brian Priestley**

Ella Fitzgerald & Count Basie

The Perfect Match: Montreux Jazz Festival, July 12, 1979

Trapeze TRV9503 DVD £12.99

Joy upon joy, here's a live jazz DVD replete with full personnel details and a properly informative , six-page booklet essay by Norman Granz's biographer Tad Hershorn, adorned by photographs from the event – the concert a Granz production, of course. The complete package, you might say, save for one caveat and that is the absence of Basie himself until the last-but-one number. Otherwise, it's Ella out front, her trio functioning as the orchestral rhythm section, Smith, Ella's MD, running the show musically and it's his studio-style piano that cuts through most often.

The Montreux Casino audience is receptive throughout as the 62-year old Ella moves almost seamlessly from one standard song to another, perspiring profusely under the lights and constantly offering her thanks. This is not the Ella of the songbook era: she's boisterous, while sounding 'forced and strained', in her biographer Stuart Nicholson's words, the energy level high even if her famed subtlety is barely apparent. The band performs her relatively mundane arrangements with adequate gusto, the soloists largely mute, but doesn't swing in the expected Basie fashion.

A major event, nonetheless, setting a great singer in front of a great band in a packed concert hall performing the songs that brought her worldwide fame: 'Please Don't Talk About Me' surges into 'Sweet Georgia Brown', then it's 'Some Other Spring' and 'After You've Gone', all quite uppish, and so it goes.

Fifteen numbers, many taken at pace. The photography is fine, largely unobtrusive and focused, principally, on Ella herself, interspersed with occasional shots of the band sections in play.

Billie Holiday is recalled with 'Fine and Mellow', Jobim is celebrated with 'Dindi' and Monk's 'Round Midnight' holds up well, Danny Turner's flute solo the perfect commentary. Three songs later, it's 'Flying Home', up-tempo and like a scat cantata, Illinois Jacquet's immortal solo from the original Hampton recording incorporated, this a *tour de force* by any standard.

Once Basie appears, his piano intro sets both the tempo and the mood, the band moves into the pocket; the interplay between Ella and Basie on 'Basella' [actually 'C-Jam Blues'] is good-natured and ineffably pleasing. With Eric Dixon on tenor and Booty Wood working his plunger alongside Ella, it turns into a 10-minute three-way chase, each scoring off the other, the band riffing hard, the whole performance a joy. Exit Basie.

Ella's closer is 'I've Got A Crush on You', taken slow, short and very sweet. She was awarded a Grammy for this Montreux concert performance when it came out on Pablo Records.

Peter Vacher

jazzwise

SUBSCRIBE & SAVE!

Never miss an issue of the UK's only print and digital jazz magazine – with five fantastic subscription packages to choose from!

THE COMPLETE PACKAGE

JAZZWISE CLUB

BEST VALUE

Our premium subscription option is best way for those who want to keep up-to-date with the very best in jazz. Combining all our subscriptions into one, our Full Club package is the most comprehensive and cost-effective way to enjoy *Jazzwise*.

- 11 new print and digital issues during the year
- Access to over 250 classic editions in the searchable digital archive
- Receive bonus cover mount CDs during the year
- Access 10,000+ expert reviews in our Reviews Database, with more added every month

From £9.53 / a month

THE DIGITAL PACKAGE

JAZZWISE DIGITAL CLUB

- 11 new digital issues during the year
- Access to over 250 classic editions in the searchable digital archive
- Access 10,000+ expert reviews in our **NEW** Reviews Database, with more added every month

From £7.78 / a month

OTHER SUBSCRIPTION PACAKAGES

JAZZWISE PRINT

Receive 11 new print editions during the year, delivered straight to your door

From £6.75 / a month

JAZZWISE DIGITAL

11 new digital editions during the year, plus every issue since 1997

From £6.75 / a month

JAZZWISE REVIEWS

Access 10,000+ expert reviews in our **NEW** Reviews Database, with more added every month

From £6.75 / a month

Three easy ways to subscribe

magsubscriptions.com/jazzwise +44 (0)1722 716997 subscriptions@markallengroup.com

Stated subscription rates are based on a monthly credit card payment. Annual rate by credit or debit card is £66 for Print, Digital and Reviews Database; £88 for Digital Club; or £109 for Full Club. If you wish to upgrade your current subscription please email subscriptions@markallengroup.com or call +44(0)1722 716997.

Classical & World Music Reviews

The editors of our sister music magazines, *Gramophone* and *Songlines*, recommend some of the best new releases this month

Classical

BROUGHT TO YOU BY GRAMOPHONE

Simon Blendis violin Saoko Blendis piano
Love is Like a Violin

Nimbus Alliance NI6428

For those in far-flung places and younger readers, the name of Max Jaffa may be unfamiliar. Born in London in 1911, he formed his own band aged 17 (the Max Jaffa Salon Orchestra), became the youngest-ever leader of the Scottish Symphony Orchestra in 1929 and, after the war, formed the Max Jaffa Trio with cellist Reginald Kilbey and pianist Jack Byfield. From 1956 for the next 27 years his concerts with the trio and the Palm Court Orchestra were broadcast from The Spa, Scarborough. Jaffa was a national treasure. Everyone, whatever their musical tastes, had heard of him. He died in London in 1991.

In 2000 Simon Blendis was able to buy Jaffa's Peter Guarnerius violin and in 2019 acquired from his family his sheet music library. During the pandemic, Blendis and his pianist wife Saoko began playing some of the violin-and-piano scores in online concerts. This disc is the welcome outcome: music from Max Jaffa's library, played on his violin – a mix of the familiar, the unpublished and the never previously recorded.

Should you shell out? For the repertoire, certainly, if you have a fondness for the palm-court type of repertoire, absolutely. For the recorded sound, yes (with reservations). For the performances, yes. Blendis, thank goodness, eschews sentimentality (like Jaffa himself) but not sentiment. He uses portamento discreetly, and only when appropriate. He is an unshowy player whose palpable affection for this genre is communicated in every bar. In short, he lets the music speak for itself. **Jeremy Nicholas**

Sinfonia of London /John Wilson
Hollywood Soundstage

Chandos CHSA5294

It was inevitable – and only appropriate – that John Wilson's reborn Sinfonia of London should celebrate their prolific past (and specifically the 300 film soundtracks they've recorded) by returning to with the man who has respected this repertoire for so long.

So a collective swoon, if you will, for the young Bette Davis and dashing Errol Flynn as they sweep into frame with Korngold's sumptuous score for *The Private Lives of Elizabeth and Essex* (1939); this plays like a template for all such romantic pageants, full of splendour, swagger and courtly pomp, and string-writing of unbridled passion. There's no way that one can describe the Sinfonia string sound here without using the word 'saturating'. It's partly in the sound but it's mostly in the phrasing and the style that Wilson's very particular kind of 'authenticity' is born. He has listened long and hard to the way the Hollywood studio orchestras played this music and has recreated it. Another score beloved by aficionados is Max Steiner's *Now, Voyager*. It is really quite uncanny how the sentiment of the movie is somehow inbred into the music. It's the centrepiece here.

For the rest, Franz Waxman's score for Hitchcock's *Rebecca* (1940) memorably invokes the ghostly presence of Daphne du Maurier's deceased heroine using the shivery Novachord (a precursor to the synthesiser); and there's young Judy Garland's sojourn to Oz, where the switch from black-and-white into Technicolor has an aural equivalent in composer and arranger Herbert Stothart's underscoring. **Edward Seckerson**

World Music

BROUGHT TO YOU BY SONGLINES

Liraz
Roya

Glitterbeat Records (43 mins) ★★★★

Persian-Israeli pop singer unveils her best record yet

Liraz was a *Songlines* cover star in 2020 courtesy of her sophomore album *Zan*, a border-busting work in which shimmering electro-pop met pulsing dance rhythms and retro Persian sonics. Several Iranian musicians also collaborated anonymously online, risking imprisonment or worse. Such cultural activism, along with her singular sound and live performances, helped win Liraz the Best Artist award in the 2021 *Songlines* Music Awards. A hard act to follow, indeed, but Liraz has outdone herself – her new third album *Roya* is easily her best recording yet. Recorded in top secret in a basement in Istanbul with her Israeli sextet and the same clutch of anonymous men and women from Tehran on viola, violin and tar, *Roya* benefits from the tension that risk supplies.

The music co-written with Ilan Smilan and Brauner Kinrot feels earthier, more organic; gone are the sometimes tinny beats of yore. Synth-driven tracks such as 'Tanha', a slow, lonely song about Iran and falling boundaries, and the psychedelic 'Azizam' with its wah-wah guitars and glittery electronics unfurl and swirl in ways touching and joyous. Persian lyrics (all of them written by Liraz) nod to the mysticism of Rumi while staying present and fierce: the hallucinogenic title-track tells of hope, both as the opener and – on an all-female live version – in closing. Stunning. **Jane Cornwell**

Track to try: 'Roya'

Lucrecia Dalt
¡Ay!

RVNG Intl (34 mins) ★★★★

An alien take on traditional Latin American rhythms

¡Ay!, the seventh solo release from Colombian-born, Berlin-based musician and producer Lucrecia Dalt, is an album of twin concepts. The first is the story it sets out to tell, that of the extra-terrestrial entity Preta and her navigation of earthly temporality. The second is Dalt's own childhood in Pereira, a city in the foothills of the Andes, and the musical memories formed there that still echo through her work decades later.

Elements of Latin American music are present but never in full form – snatches of bolero, salsa, merengue and mambo can be heard across the album's 10 tracks but always as something far-off, half-remembered and hallucinatory. Opener 'No Tiempo' offers trumpets and woodwind trills, overlain with Dalt's languorous vocals and backed by decelerated tumbaos. 'Dicen' is a subtle, swinging bolero decorated with sparse percussion, grinding distortion, sci-fi synth bubblings and more spectral singing from Dalt. The key to *¡Ay!*'s atmosphere comes from Dalt's collaboration with percussionist Alex Lázaro. The two worked together to slow-down and skew those familiar rhythmic patterns into alien shapes. Even on 'Bochinche', the most lucid of the bunch, close-listeners will discern an ethereal high-pitched drone behind its pretty vocal harmonies and stripped-back mambo. A masterful mixing of memory and sci-fi mythology. **Olivia Cheves**

Track to try: 'Bochinche'

SONGLINES MUSIC AWARDS 2022

THE
LIVE SHOW

PERFORMANCES FROM
FANFARE CIOCĂRLIA
JUSTIN ADAMS &
MAURO DURANTE
BALIMAYA PROJECT
BALLAKÉ SISSOKO

HOSTED BY
CERYS MATTHEWS

PLUS VERY SPECIAL GUESTS

SUPPORTED BY
agilia
delivering infrastructure together

2 NOVEMBER 2022
SCALA, LONDON • DOORS 7PM

SOUNDCRASHMUSIC.COM SONGLINES.CO.UK

BAND ON THE WALL

WHERE THE WORLD COMES TO PLAY.

ALL WELCOME.

NOVEMBER

TUE 01. MARK LETTIERI GROUP

WED 02. AMARO FREITAS

WED 02. MARK LETTIERI GROUP ORAN MOR, GLASGOW

TUE 08. MARK LETTIERI GROUP UNION CHAPEL, LONDON

THU 10. MF ROBOTS

FRI 11. MF ROBOTS
HOOCHIE COOCHIE, NEWCASTLE

SAT 12. MF ROBOTS
POWERHAUS, LONDON

THU 17. LADY BLACKBIRD
MANCHESTER CATHEDRAL

SAT 19. JUSTIN-LEE SCHULTZ
POWERHAUS, LONDON

SUN 20. JUSTIN-LEE SCHULTZ

WED 23. ESPEN ERIKSEN TRIO W/ ANDY SHEPPHARD

TUE 29. AKA TRIO: ANTONIO FORCIONE, SECKOU KEITA & ADRIANO ADEWALE

DECEMBER

TUE 06. ANT LAW / ALEX HITCHCOCK QUARTET FEAT. JEFF BALLARD

WED 07. ANDREW WASYLYK (EIGHT PIECE ENSEBLE)
HEADROW HOUSE, LEEDS

THU 08. BALIMAYA PROJECT

THU 08. ANDREW WASYLYK (EIGHT PIECE ENSEMBLE)
ABBEYDALE PICTUREHOUSE SHEFFIELD

SAT 10. ANDREW WASYLYK (EIGHT PIECE ENSEMBLE)
HALLÉ ST MICHAEL'S MANCHESTER

SUN 11. ANDREW WASYLYK (EIGHT PIECE ENSEMBLE)
LIVERPOOL PHILHARMONIC HALL

+ LOTS MORE

SAVE 20% ON GIG TICKETS WITH MEMBERSHIP. JUST £30 PER YEAR. FIND OUT MORE AT BANDONTHEWALL.ORG

25 SWAN ST.
MANCHESTER
M4 5JZ.

BANDONTHEWALL.ORG
TICKETLINE.CO.UK

Arts Council England · Heritage Fund · Foyle Foundation · The Oglesby Charitable Trust · CAF · The Granada Foundation · Gorvins · Ticketline · Manchester City Council · marketing Manchester

VISIT THE JAZZ CENTRE UK

BRITAIN'S ONLY CULTURAL CENTRE FOR JAZZ MUSIC

Experience live events, diverse heritage collections of famous jazz musicians, join in with workshops, browse the retail and vinyl shop, join our film club, browse the large library of books, vinyl and CDs and much more at The Jazz Centre UK.

Made possible with Heritage Fund

southend on sea BOROUGH COUNCIL

MUSIC | HERITAGE | ART | EDUCATION | SHOP

LIVE MUSIC EVERY SATURDAY

The Jazz Centre UK, Beecroft Art Gallery
Victoria Ave, Southend-on-Sea, SS2 6EX

FOLLOW: @THEJAZZCENTREUK

THE PLAYER

GARY GRAINGER

The bass guitar great – known for his pioneering work with John Scofield and Dennis Chambers – talks to **David Gallant** about how he got started and the instruments he's played over the years

"I was into sports in the beginning," starts Grainger. "I was on the wrestling team and played street football. I'd just turned 14 when I broke my leg and ended up laid out on the couch bored stiff. One day my father brought home an old St George bass from one of his co-workers. Mom said that I took that bass and went into the basement and worked on it every day and night. That was the beginning."

Grainger grew up as one of six children with a trumpet playing father and a "mom who just really enjoyed music. It was father who gave us all the gift of music," he confirms. "And we all had to take piano lessons in the beginning, and then we eventually branched out onto our own individual instruments. I chose the tuba, sousaphone and electric bass."

Grainger continues: "I never really had any bass guitar lessons, in fact the only music lessons that I had were the piano from my father. At that time art was my major. I was really aiming to be an artist, drawing and painting, etc... but I was always into the music."

At school Grainger joined the marching band, stage band and various jazz bands. He also played outside of school in some neighbourhood funk and jazz bands. I wondered whether Grainger attended music college.

"No. But I went to Morgan University, where I was an Art Major/ Music Minor. This was mainly because of the financial cost of [music] tuition."

We get onto the subject in hand – bass guitars.

"Okay," responds Grainger with obvious enthusiasm. "Let's start with the first one, the St George four-string that dad brought home in 1965. After that it would be the Fender Precision four-string that my friend Al McKinny found in a pawn shop for $100. That was around 1970. We started a jazz-funk group called Innervisions which became the group Pockets, and we got 'discovered' by Earth, Wind & Fire, This was when a music career started to get real. We secured a record deal and went on tour with EW&F through 1977-78, and went from playing small jazz clubs to playing major arenas like Madison Square Garden. It was really amazing.

> ***"It was my trumpet-playing father who gaves us all the gift of music – we all took piano lessons"***

"Then sometime in 1979, I bought a Music Man Sting Ray Four String. It had a great punchy, percussive sound that I loved. I'd tried a bunch of Music Man basses in the store, but this one had the best sound and feel. I bought my first five-string bass in 1990 – a Ken Smith 5. This was mainly because of have having to recreate the bass synth sounds of the day for gigs and sessions. I needed that lower register. *Low* B!"

These days, Grainger plays a PRS bass.: "The deal with PRS came from me playing one for my friend Paul Reed Smith at a NAMM show (US musical instrument trade fair). I think it was 1994 or 95. I told him that I wasn't happy with the bass and he said: 'Well, can we make a better one'.

"That was when we started with the Gary Grainger PRS Basses, and it has been really great ever since then. It's not very often that one would have a chance to develop an instrument of their own. I have been blessed to have a friend like Paul, and a company like PRS Guitars, that listens to my ideas. We have two models now: the Private Stock Gary Grainger bass 4 and 5 string, and the Core Model GG 4 and 5 string. Currently we are talking about a third model to be revealed soon," Grainger continues. "A bass needs to have a great sound, great balance, a good feel and look amazing. That is what I have with PRS Basses."

So what strings does Grainger lace his basses with?

"Paul just so happens to be good friends with D'Addario, so we called them and went up to New York to see them and talk about what kind of strings would work best for this particular bass. After trying a bunch of different types, we came up with the Pro Steel EPS300-5 strings. They are specifically made for the Gary Grainger basses, and I love the sound of them."

Like almost every electric bass player, Grainger has his set of pedals: "I currently use a Boss TU-3 tuner, just to stay in tune! Then I have a Boss Bass Flanger BF-2B, which I use when I want to change the feel of certain songs. I also have a MU-TRON III for the funky envelope filter stuff. Then there's the Digi Tech Bass Whammy for different octave parts and harmony parts of songs and lastly, a BOSS Digital Delay dd-3T for when I need echo and delay."

We move on to amps and speaker cabs: "EICH amps and cabs," confirms Grainger without hesitation. "For me it is the best light weight D Class amp on the market. I use the EICH T-900 amp which is very powerful and all you really need for any situation. You can dial in any tone you want and get it. The cabs I like to use are two EICH 4X10s. They sound amazing, and they don't get in the way, meaning they don't muddy up the sound on stage. Sound men love that!"

Instrument News & Reviews

David Gallant and **Charlotte Sterland** bring you the latest news and review the latest music tech and accessories for musicians

Drumcraft: Now releasing exclusively with Thomann

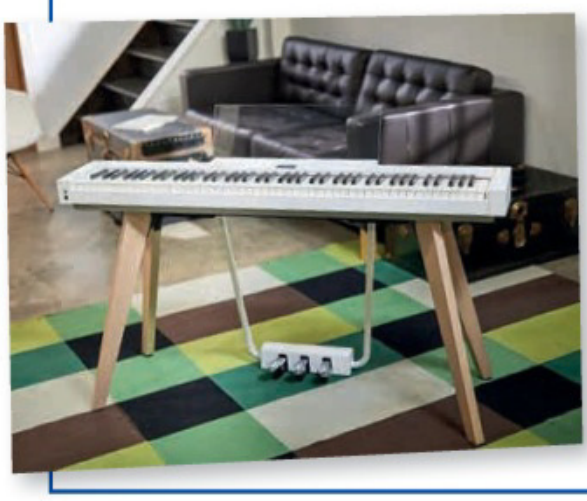
Drumcraft started making instruments in 2009, and, after ceasing production some years ago, are now being revitalised by online music shop Thomann.

Based in Burgebrach, Germany, Drumcraft began as a company focused on high quality drums for a range of players, from those starting out with drums to professionals. With several kits now on the Thomann site, their Series 3 kit sells for £459, the Series 4 kit at £675 and the Series 6 kit at £849. Each of these has various add-on options and more or less sturdy drum stands. The series 6 drums are aimed at professionals. With drum shells made from maple and walnut, the finish of the exterior wood is either satin or high gloss; in white, red or natural wood colour. Connectors made from nickel and a great collection of stands and pedals make these kits strong and usable; with the wood finish adding an upmarket look to the design.

A well-crafted collection of drumkits from a specialist company. **(CS)**
www.drumcraft.com

CASIO's latest PRIVIA PX - S7000 release

Casio is releasing its newest model in the Privia PX - S7000 collection. First introduced in 2003, the Privia is a full-sized digital piano, which combines great features and a sleek design. Made from a wood/resin hybrid material, the piano features two headphone outputs, a pedal output, three jack line outputs, USB Type A and B outputs and a mic in connector. The pianos are available either with stand, at a weight of 28.1kg; or without at 14.9kg. The latest Privia is available in mustard yellow, black or white. The mustard yellow version is particularly pleasing, standing out colourfully from other digital pianos, costing £2,249, while the black and white models cost £2,099. The PX - S7000 is an agreeable-sounding option for those looking for a piano which looks stylish at home on a stand but can also be used for gigs. **(CS)**
www.casio.co.uk



Arturia's latest plug-in: Distortion COLDFIRE

Arturia has released its latest piece of software; a distortion plugin which offers sound manipulation and a huge number of noise effects including bit crusher, tape simulator, and 'force' filter. One of the world's largest hardware synth manufacturers, Arturia is also known for its analogue sound modelling plugins, which simulate iconic synths such as the ARP2600 or Prophet V. Arturia's first instrument was a 'sound station' digital synth, followed since by more portable digital keyboard synths such as the Minibrute. Featuring animated or time-varying distortion, the plugin does not just add a standard effect to a recording, but can be changed throughout the track which can create more natural and interesting music. With advanced waveform editing and 'dual engine architecture', the Coldfire plug-in is one of the most sophisticated effects plugins Arturia has released. It's available to download from their website for €99. **(CS)**
www.arturia.com

PROMUCO SNARE DRUM STAND PSS200

The Promuco brand first emerged as a major player in the UK percussion world in the mid-1960s, producing a range of sticks and hardware that, with the approval of no less a master than Buddy Rich, helped to launch their products into the sought-after American market.

Throughout the 1970s and 80s, Promuco sticks were the choice of many top artists. For some unexplained reason, and in their own words, 'after a long period of rest' the Promuco brand has been re-born – and is now once again making its mark on the percussion scene.

The company offers two snare drum stands: the PSS100 and 200, the latter looking the sturdier of the two. The stand is described as a 'professional, height adjustable stand for mounting 12-to-14-inch snare drums'; we took delivery of the PSS200 (both models are made in China),

Out of the box, this double braced stand does indeed appear very sturdy with some large, user-friendly wing nuts to tighten and lock the height. And, sure enough on test, the PSS200 stands firm, the tripod legs being fully adjustable to increase the base width as required. The angle of the snare basket is fully adjustable, allowing jazzers to slope the snare drum away without losing stability, while the basket's black rubber grips give the snare drum adequate protection.

However, we felt that they were perhaps a trifle 'plasticky' compared with some of the more expensive brands. The snare basket is tightened by means of a circular thread screw which is bevelled to aid grip. This works well enough, but is not that comfortable to turn, and this along with the rubber grips (mentioned earlier) are both areas that we felt could do with an upgrade.

The maximum stand height (stated at 600mm) is fine for a seated kit drummer, but surprisingly, it does not extend to the height that may be required for a performance where the drummer is standing.

As you would expect, this stand lacks the feel of its high-end cousins, but the overall build and design together with an MSRP of £62.00 makes it exceptional value for money. Only time and road use will tell if the PSS200 has the legs for the long haul. But there is no reason to believe that this stand would let either you, or your snare drum down! **(DG)**
www.promuco.co.uk

EARSHIFT MUSIC

AUTUMN 2022

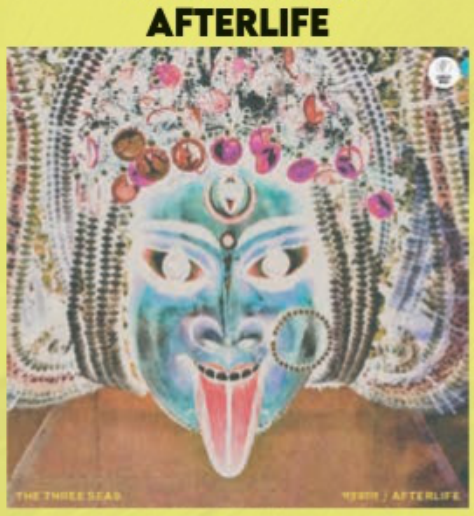
"Hell bent on pushing the very definition of jazz, Earshift represents the fresh future of Australian music."
New York City Jazz Record

JEREMY ROSE & THE EARSHIFT ORCHESTRA
FEATURING SIMON BARKER AND CHLOE KIM
DISRUPTION! THE VOICE OF DRUMS

2022 Art Music Award Winner Jazz/Improvised Music Performance of the Year

Saxophonist-composer Jeremy Rose and the Earshift Orchestra featuring drummers Simon Barker and Chloe Kim, bring a thrilling tribute to the timeless, visceral and disruptive power of the drum.

THE THREE SEAS
AFTERLIFE



The West Bengali-Sydney collective showcases North Indian folk interacting in an ecstatic meeting with synthesisers, dub effects and funk-laden baritone saxophone. A spirited alchemy that radiates joy.

KRISTIN BERARDI
THE LIGHT AND THE DARK

Acclaimed vocalist-composer Kristin Berardi's new release incites dynamic performances from a NYC band including jazz luminaries trumpeter Ingrid Jensen, pianist Miro Sprague, double bassist Marty Jaffe, drummer Jerome Jennings and guests, saxophonist Troy Roberts and bassist Sam Anning.

www.earshift.com

proper

DISTRIBUTION
propermusicgroup.com
theplanetcompany.com

THE PLANET COMPANY

WHERE SOUND MEETS ART

Introducing the World's First
HAND-HAMMERED SAXOPHONE MOUTHPIECE
The New HH Tenor
from JodyJazz

SAXOPHONE & CLARINET
JodyJazz
MOUTHPIECES BY JODY ESPINA

JodyJazz.com

Main picture: Trio Heinz Herbert. Insets (clockwise from top): Marja Ratkje, Stian Westerhus and Punkt Editions

Live Reviews

PUNKT

Kristiansand, Norway

It was almost demolished a few years ago, but there were people in Kristiansand who wanted to save the former Agder Teater and it reopened as Teateret. There have been some changes in the foyer, which now has a chic bar and delicious cuisine. But in the large concert hall, the old seating, which was already in need of repair, has remained unchanged. The theatre is the home of PUNKT. This is where it all began in 2005, and for seven years this special live remix festival took place here. After that, it was a matter of looking for and finding new venues. Many things were tried out. The brand-new concert hall Kilden, which was opened at the time. Or a music club, for a year. PUNKT also played in the local cinema and its halls, and in Coronavirus times in the conference hall on the top floor of the longstanding festival hotel.

But entering the large Teateret hall again, the wonderful memories come flooding back: this is where PUNKT belongs. Aptly enough, the start of the festival sees an emotional tribute concert to celebrate Sidsel Endresen's 70th birthday this year. The Norwegian singer has left her mark on PUNKT over the years, with many unforgettable performances. This time she sat in the front row in the hall and saw various companions of her long career on stage, such as the two PUNKT masterminds Jan Bang and Erik Honoré, Bugge Wesseltoft, Solveig Slettahjell, Nils Petter Molvær, Stian Westerhus, Django Bates and David Toop, who delivered a touching homage in different, smaller formations.

There was an exciting premiere the next evening of the PUNKT Editions Label. The festival team has now founded a sub-label at Bugge Wesseltoft's record company Jazzland to release PUNKT-related music such as solo recordings by the two festival founders, live recordings or future collaborations. The debut album of the new label is already out: Jan Bang and Dai Fujikura's *The Bow Maker* (reviewed in *Jazzwise* last month) with the label launch concert in Kristiansand. The second part of the concert looked ahead to Bang's upcoming solo album *Reading the Air*, which will be released next February or March. The stage was full of exquisite musicians who created a wide range of sonics, from magical soundscapes to the soft, pop song-oriented songs of *Reading the Air*, where electronic guru Bang shared the vocal mic with singing colleagues such as German vocalist Simin Tander and the German-Norwegian Annelie Drecker.

The live remixes at this festival are still fascinating. And, as in the past, you have to run quickly from the big theatre hall to the small basement room where the respective live remix has already started on your arrival. It was great to hear what Eivind Aarset, Jan Bang and Erik Honoré made out of the structured but rather free-spirited concert by Estonian pianist Kirke Karja and her new trio. Slowly building up, fragments of the original concert were skilfully interwoven with an electronic cosmos of sound that swelled into a rousing ocean of gripping resonances at the end.

Photos: Alf Solbakken

A very special project on the big stage was Avant Joik by singer and electronic artist Maja SK Ratkje, singer Katarina Baaruk and visual artist Matti Aikio. Joik, the traditional singing of the Sámi, the indigenous people of Lapland, met experimental singing and electronic sounds here and unfolded in a great, almost spiritual energy in the interplay, also thanks to the haunting, powerful voice of the Swede Katarina Baaruk.

What else is memorable about PUNKT 2022? The very invigorating Swiss band Trio Heinz Herbert. With their curious band name, theirs is totally refreshing music that sits between genres. There were interesting morning seminars too, for example with birthday girl Sidsel Endresen. And of course, the always pleasant family atmosphere at this unique festival in southern Norway. **Christoph Giese**

Brigitte Beraha's Lucid Dreamers

Pizza Express, Soho

There was something curiously appropriate about Beraha's appearance so hard upon the monarch's death. Her music, notably with Lucid Dreamers, revels in reflection and recollection, most fitting for a time as the nation dwells on what we were, what we are and what we yet could be.

Indeed, the band's opening song, 'Blink' emerged from the sound of a tolling bell and was dedicated to the memory of both Beraha's mother and the Queen. The quieter Beraha sings, the more she draws you in, her wordless voicings balanced by Alcyona Mick's supple piano harmonies and counterpointed by George Crowley's explosive sax. With Tim Giles poorly, Dave Hamblett was considerably more than a dep as his textured drums and percussion wove together the band's disparate voices. It all added up to a magical start to a night of unique music.

Most songs drew from the band's current release, *Blink*, and in a sense this gig was part of a 'relaunch' tour as covid had squished their original dates. Beraha's joy at playing live again to an enthusiastic audience was evident. Even on ethereal dreamings like 'Moonstruck' there was a pulse, a relish that underwrote the ambient washes and unearthly electronica that the band employ, but never over emphasise.

Although Beraha herself exudes such on-stage charm, a darkness inhabits much of her music. 'Disorderly Ruin' and its mirror image 'Orderly Ruin' straddled the band's two sets, pushing to the edge of what music is, with Crowley a terror on tenor. 'Modulo 7' went into a black hole of horror which your average pizza chomping punter may have found hard to swallow. A queasiness even lurked beneath the quirk of 'Doors' (from Beraha's lock down solo album *By the Cobbled Path*), as she layered looped voices one upon another in a *mille-feuille* patterning of delight. Even Her Majesty would have looked down (or up?) and applauded.

Andy Robson

Miman/Steve Tromans

Centrala, Birmingham

Fizzle is Birmingham's collective of freedom sounds, now celebrating its 20th anniversary. Centrala is one of two regular venues for its gigs, an art gallery in the Digbeth industrial zone. When the Scandinavian trio of Miman took to the stage, this was just about the only time we've ever heard the introduction, "on double bass and modular synthesiser". Such were the tools of Sweden's Egil Kalman. His Norwegian colleagues were Hans Kjorstad (violin) and Andreas Røysum (bass clarinet), joined by guesting local drummer Mark Sanders.

Formed in 2016, Miman (pictured) utilise a modern classical palette, partly influenced via their actual instrumentation, with a sensitivity to chamber sonorities. The quartet ricocheted along bright white corridors, braking for a spell of bass/drums sparseness, as hard string wrenches met nimble woodblock pattering. Sanders fitted in like an old hand. When Kalman downed bass and switched on his synth, the dronescape jacked up to full enveloping intensity, and matter suddenly jumped into the electroacoustic realm. Miman held an unusual power, rising amidst a sensitised acoustic conversation, breaking their tranquillity with sudden flashes of targeted brutality.

Composer and pianist Steve Tromans is perpetually formulating fresh playing situations. 'The Decadent Sounds Of The Cosmic Beyond' had their Birmingham leader playing open-lidded upright piano, alongside wordsmith Sarah Fletcher, with Si Patton (electric bass) and Tymoteusz Jozwiak (drums) handling the aggressive rock vamping. Fletcher was serene at first, seated and reading her verse, but later working up to a strong presence, pacing around impatiently, her best lines coming when she was left alone with Tromans. Otherwise, Patton abused his strings, working in some unique bodily moves, as he raised his arms in the air, or slapped them down by his sides, these gaps being crucial to the timing of the developing music. Tromans ascended to a full John Cale jangle, and we could certainly re-name him Terry Lee Riley. Tromans is a prominent presence on the Birmingham scene, but he deserves to be more nationally and internationally known.

Martin Longley

Photo: Mark Rowson

Georgie Fame & The Guy Barker Big Band

Ronnie Scott's Club, London

"I can't stop loving you!" proclaimed Georgie Fame as the Guy Barker Big Band roared encouragement during their debut number on the hallowed stage at Ronnie Scott's. The audience couldn't stop lovin' Mr. Fame and his band of musical brothers either, during the first night of a week's residency.

Georgie was making a welcome return to live performance following a painful accident. He explained "I busted my pelvis three years ago and now I can't bend over without falling over. And I can't fucking stand up!"

He said it with a smile. But he had to perform seated and was unable to play Hammond organ due to limited stage space. Nevertheless, he sang with power and passion as he journeyed through a marvellous evening of hit songs, blues and jazz favourites.

Welcomed as 'A Living Legend' by club MC Paul Pace, Georgie took his place in front of James Powell's drum kit and assumed his role as director and star of the show. But it was a blast from the big band's shining brass section that kicked off the first set with the Ray Charles anthem.

The band swung behind a cool tenor sax solo from Graeme Blevins on Georgie's 1964-released number one 'Yeh Yeh' and it was great to hear him roar an exultant "I said Yeh Yeah!". The Neal Hefti classic 'Lil Darlin' was delivered with due reverence while Jim Mullen's guitar solo on 'I Put a Spell On You' was a treat. Surprise, surprise! Old mate Zoot Money joined him on 'Papa's Got a Brand New Bag' and 'Let The Good Times Roll' and they remembered the words – almost.

In the second set, 'Vinyl' celebrated Fame's love of collecting jazz albums and Ben Castle received an ovation for his exuberant alto sax solo. Signing off with 'The Ballad Of Bonnie & Clyde' and 'I've Got The Blues' Georgie's posthorn gallop finale said it all: "A hunting we shall go!"

Chris Welch

Gig Guide November 2022

Rosie Hanley previews the must-see gigs and concerts. Send future listings to **roseanne.hanley@gmail.com**

All listings are run free but due to space restrictions cannot be guaranteed to appear – expanded gig listings can be found at **www.jazzwise.com/gig-guide**

Linda May Han Oh: EFG London Jazz Festival, 12 November

Photo: Shervin Lainez

TUESDAY

1 Alina Bzhezhinska Quartet
Watermill Jazz, Betchworth Park Golf Club, Dorking

1 Isaiah Collier and the Chosen Few
Ronnie Scott's, 47 Frith Street, London W1

1 Andrew McCormack
Pizza Express Jazz Club, 10 Dean Street, London W1

1 Benn Clattworthy
East Side Jazz Club, 2 Harvey Road, London E11

1 Neil Maya Jazz Funk Emporium
Fougou Jazz, Preston Conservative Club, Torquay Road, Paignton

1 Iain Ballamy
606 Club, 90 Lots Road, London SW10

WEDNESDAY

2 Cathy Roberson and Jack Glover
Seven Arts, 31A Harrogate Road, Chapel Allerton, Leeds

2 Jo Harrop
Ronnie Scott's, 47 Frith Street, London W1

2 Michelangelo Scandroglio
Vortex Jazz Club, 11 Gillett Square, London N16

2 Pete Oxley's Flight of Hand
FleeceJazz, Stoke-by-Nayland Hotel, Keeper's Lane, Colchester

2 Yaatri
Peggy's Skylight, 3 George Street, Nottingham

2 Emily Francis
606 Club, 90 Lots Road, London SW10

THURSDAY

3 Maria-Christina Harper, Josephine Davies and Evan Jenkins
Vortex Jazz Club, 11 Gillett Square, London N16

3 Matt Carmichael
Ronnie Scott's, 47 Frith Street, London W1

3 Jackson Mathod
Jazz Cafe, 5 Parkway, Camden, London NW1

3 Tommy Smith
St George's, Great George Street, Bristol

3 Alan Barnes and Dave O'Higgins Quintet
Jazz Steps, Bonington Theatre, High Street, Arnold, Nottingham

3 Sam Dunn Quintet
Peggy's Skylight, 3 George Street, Nottingham

FRIDAY

4 Moscow Drug Club
Peggy's Skylight, 3 George Street, Nottingham

4 Mo Pleasure
Swansea Jazz Club, The Garage Music Venue, Swansea

4 Ezra Collective
Ronnie Scott's, 47 Frith Street, London W1

4 Josh Kemp
Birmingham Jazz, 1000 Trades, 16 Frederick Street, Birmingham

4 Ben Crosland Quintet
Wakefield Jazz, Sports Club, 8 Eastmoor Road, Wakefield

4-5 Claire Martin with Dave Newton and Alex Garnett
The Pheasantry, 152/154 Kings Road, London SW3

4 J-Felix, plus Soul Grenades
Pizza Express Jazz Club, 10 Dean Street, London W1

4 Alex Hitchcock
Guildford Jazz, The Boileroom, 13 Stokes Field, Guildford

4 Courtney Pine feat Zoe Rahman
Turner Sims, University of Southampton, Highfield Campus, Southampton

4 Dutty Moonshine Big Band
Band on the Wall, 25 Swan Street, Manchester

4 Blue Town Trio
Hampstead Jazz Club, The Duke of Hamilton, 23-25 New End, London NW3

4 Joanna Macgregor
St George's, Great George Street, Bristol

4 Andrew McCormack Trio
The Verdict, Edward Street, Brighton

4 Sounds of '59
JATP Jazz, Bradford Latvian Club, Bradford

4 Brandon Allen Quartet
Sheffield Jazz, Crookes Social Club, Mulehouse Road, Sheffield

4 Bill Laurance
Cambridge Modern Jazz, Stapleford Granary, Bury Road, Cambridge

4 Coalminers
606 Club, 90 Lots Road, London SW10

SATURDAY

5 Myele Manzanza
Peggy's Skylight, 3 George Street, Nottingham

5 Rendezvous Jazz
Red Lion, Front Street, Earsdon

5 Shades of Jazz
Jazz in the Spa, Village Hall, 199 High Street, Boston Spa

5 Tumi Magorosi
Ronnie Scott's, 47 Frith Street, London W1

5 Jack Tyson Charles, plus Joro
Pizza Express Jazz Club, 10 Dean Street, London W1

5 Red Stripe Band
St Augustine's Parish Centre, Larchfield Street, Darlington

5 Benn Clattworthy
606 Club, 90 Lots Road, London SW10

SUNDAY

6 Pat McCarthy Quintet
Peggy's Skylight, 3 George Street, Nottingham

6 Nikki Iles (lunchtime) Bex Marshall and Zoe Schwarz (evening)
Pizza Express Jazz Club, 10 Dean Street, London W1

6 Joy Ellis Trio
Seven Arts, 31A Harrogate Road, Chapel Allerton, Leeds

6 Ronnie Scott's Blues Explosion
Ronnie Scott's, 47 Frith Street, London W1

6 Ari Hoenig Trio
Merchants House, West George Street, Glasgow

6 Greg Abate
Plymouth Jazz Club, The Royal British Legion Club, Tailyour Road, Crownhill, Plymouth

6 Jo Harrop and Jamie McCreadie
Globe, Railway Street, Newcastle upon Tyne

6 Trish Clowes and Ross Stanley
Cambridge Modern Jazz, Stapleford Granary, Bury Road, Cambridge

6 Tommy Blaize
606 Club, 90 Lots Road, London SW10

6 Nicholas Meier
The Verdict, Edward Street, Brighton

MONDAY

7 Immanuel Wilkins
Ronnie Scott's, 47 Frith Street, London W1

7 Dino Baptiste
606 Club, 90 Lots Road, London SW10
Tuesday

8 Darius Brubeck Quartet
Pizza Express Jazz Club, 10 Dean Street, London W1
8 Bill Frisell
Jazz Cafe, 5 Parkway, Camden, London NW1
8 Jamie Murray's Evolution
Ronnie Scott's, 47 Frith Street, London W1
8 Don Vappie and Jazz Creole
Turner Sims, University of Southampton, Highfield Campus, Southampton
8 Miguel Gorodi Quintet
East Side Jazz Club, 2 Harvey Road, London E11
8 Dan Reinstein
606 Club, 90 Lots Road, London SW10

WEDNESDAY

9 Zoe Rahman
NCEM, St Margaret's Church, York
9 Noble, Sanders and Smith Trio
Vortex Jazz Club, 11 Gillett Square, London N16
9 Resolution 88
Peggy's Skylight, 3 George Street, Nottingham
9 Baiana
606 Club, 90 Lots Road, London SW10

THURSDAY

10 Robert Mitchell True Think
Seven Arts, 31A Harrogate Road, Chapel Allerton, Leeds
10 GoGo Penguin, plus Vega Trails
Sage Gateshead, St Mary's Square, Gateshead Quays, Gateshead
10 Tom Rogerson, plus Pete Judge
St George's, Great George Street, Bristol
10 Ruth Lambert Quartet
Newcastle Arts Centre, Westgate Road, Newcastle
10 Jeremy McMurray and the Pocket Orchestra
Arc, Dovecot Street, Stockton on Tees
10 Antonio Forcione
Jazz at George VI, 185 Chiswich High Road, London W4
10 Tord Gustavsen
Lakeside Arts, University Park, Nottingham
Norwegian pianist Tord Gustavsen is known for his poised virtuosic talent. Here he'll be showcasing tracks from his latest album Opening *(ECM) with his trio comprised of bassist Steinar Raknes and drummer Jarle Vespestad.*
10 Jamie Murray's Evolution
Peggy's Skylight, 3 George Street, Nottingham

FRIDAY

11 EFG London Jazz Festival: Jazz Voice, Tord Gustavsen, Binker Golding and more
Various venues, London
11 Matt Carmichael
Zeffirellis, Compston Road, Ambleside
11 Ubunye
Hull Truck Theatre, 50 Ferensway, Hull
11 Charlotte Glasson
Birmingham Jazz, 1000 Trades, 16 Frederick Street, Birmingham
11 Jools Holland R&B Orchestra
Stockton Globe, High Street, Stockton on Tees
11 MF Robots
Hoochie Coochie, Pilgrim Street, Newcastle upon Tyne
11 Tori Freestone Trio
Wakefield Jazz, Sports Club, 8 Eastmoor Road, Wakefield
11 Sara Dowling Quartet
Sheffield Jazz, Crookes Social Club, Mulehouse Road, Sheffield

SATURDAY

12 Jean Toussaint (evening), NYJO (afternoon)
Hull Truck Theatre, 50 Ferensway, Hull
12 EFG LJF: Linda May Han Oh, The Hackney Colliery Band, Andrea Motis and more
Various venues, London

SUNDAY

13 Tees Valley Jazzmen
Hammer & Pincers, Preston Lane, Preston-le-Skerne, Newton Aycliffe
13 Chris Walker
Newport Jazz Club, Apollo Theatre, Newport, Isle of Wight
13 Tommy Smith
Community Hall, St Andrews Road, Crail
13 EFG LJF: Gareth Lockrane, Dianne Reeves, Jasper Høiby and more
Various venues, London

MONDAY

14 Clark Tracey Sextet
Herts Jazz, The Maltings Theatre, St Albans
14 EFG LJF: The Bad Plus, Mike Gibbs, Denys Baptiste and more
Various venues, London

TUESDAY

15 Adrian Cox New Orleans Clarinet Quartet
Watermill Jazz, Betchworth Park Golf Club, Dorking
15 Josh Kemp Quartet
St Ives Jazz Club, Western Hotel, Royal Square, Gabriel Street, St Ives, Cornwall
15 Xhosa Cole
B:Music, Symphony Hall, Birmingham
15 Omar Puente
East Side Jazz Club, 2 Harvey Road, London E11

Trish Clowes and Ross Stanley: Cambridge, 6 November

15 Alex Clarke Quartet
Southampton Jazz Club, The Stage Door, Southampton
15 EFG LJF: Abdullah Ibrahim, Julie Sassoon, Matt Carter Octet and more
Various venues, London

WEDNESDAY

16 Jamil Sheriff's Five Gold Rings
William Gemmell, Ale House, Hull
16 EFG LJF: Take 6, Aziza, Trish Clowes and more
Various venues, London

THURSDAY

17-20 Wall2Wall Jazz Festival: Julie Campiche Quartet, Aaron Liddard, Marvin Muoneke and more
Black Mountain Jazz, The Melville Centre, Abergavenny
17 Matt Ratcliffe Quartet
Jazz Steps, Bonington Theatre, High Street, Arnold, Nottingham
17 Keith Little Band
Swansea Jazz Club, The Garage Music Venue, Swansea
17 EFG LJF: Elaine Delmar, Nu Civilisation Orchestra, Daniel Casimir and more
Various venues, London
17 The Shane Allessio Band
Peggy's Skylight, 3 George Street, Nottingham
17 Julie Campiche Quartet
Cambridge Modern Jazz, The Gonville Hotel, Gonville Place, Cambridge

FRIDAY

18 EFG LJF: Emma Rawicz, Julia Biel, Courtney Pine and more
Various venues, London
18 Matt Carmichael and Fergus McCreadie
Heart of Hawick, Kirkstile, Hawick
18 John Settle Abbie Finn Trio
Traveller's Rest, West Auckland Road, Cockerton, Darlington
18 Haggis Horns
Hoochie Coochie, Pilgrim Street, Newcastle upon Tyne
18 Hexagonal
The Verdict, Edward Street, Brighton
18 Greg Abate
Wakefield Jazz, Sports Club, 8 Eastmoor Road, Wakefield
18 Harry Keeble and Andy Champion
Forum Music Centre, Borough Road, Darlington
18 Andre Canniere Sextet
Sheffield Jazz, Crookes Social Club, Mulehouse Road, Sheffield

SATURDAY

19 EFG LJF: Ian Shaw, Melody Gardot, Dhafer Youssef and more
Various venues, London
19 Liane Carroll
The Gateway Theatre, Seaton, Devon
19 East Coast Swing Band
Exchange, Howard Street, North Shields
19 Alligator Gumbo
Jazz in the Spa, Village Hall, 199 High Street, Boston Spa
19 Webb City
St Augustine's Parish Centre, Larchfield Street, Darlington
19 Nayla Yenquis Group
Peggy's Skylight, 3 George Street, Nottingham

SUNDAY

20 Al Wood Octet
Seven Arts, 31A Harrogate Road, Chapel Allerton, Leeds
20 Two Counties Jazz Band
Plymouth Jazz Club, The Royal British Legion Club, Tailyour Road, Crownhill, Plymouth
20 EFG LJF: Chucho Valdes, Mark Nightingale, Steve Taylor and more
Various venues, London
20 Jazz North Northern Line
Social, 63 Humber Street, Hull
20 Groovetrain
Hoochie Coochie, Pilgrim Street, Newcastle upon Tyne
20 A Sketch of Chet Baker
Peggy's Skylight, 3 George Street, Nottingham

MONDAY

21 Sarah Brown
Ronnie Scott's, 47 Frith Street, London W1
21 Brandon Allen
Herts Jazz, The Maltings Theatre, St Albans
21 Matt Johnson
Pizza Express Jazz Club, 10 Dean Street, London W1

TUESDAY

22 Espen Eriksen Trio and Andy Sheppard
Watermill Jazz, Betchworth Park Golf Club, Dorking
22-23 The Look of Love
Ronnie Scott's, 47 Frith Street, London W1
22 Sam Braysher Quartet
East Side Jazz Club, 2 Harvey Road, London E11
22 Nduduzo Makhathini
Turner Sims, University of Southampton, Highfield Campus, Southampton
22 Jason Rebello feat. Hans Mathisen
606 Club, 90 Lots Road, London SW10

Immanuel Wilkins: Ronnie Scott's, 7 November

Airshots
November 22 Radio

BBC RADIO 2 88-91 FM
Big Band Special (Mon, 11pm),
Jamie Cullum show (Tues, 9pm)

BBC RADIO 3 90-93 FM
J to Z (Sat 5pm)

The best in jazz past present and future (5 November)

EBU Jazz Competition (12 November)

EFG London Jazz Festival Launch: J to Z Late with live music live on air from 11pm 1am (19 November)

EFG London Jazz Festival Highlights (26 November)

Jazz Record Requests (Sun, 4pm)

Freeness with Corey Mwamba (Sat, Midnight)

BBC RADIO 6 MUSIC DAB

Gilles Peterson, Sat 3pm

JAZZ FM DAB, Sky, Alexa, smartphone, tablet and online at jazzfm.com
(Mon – Fri) 6am-6.30am Business Breakfast, 6.30am-10am Jazz FM Breakfast with Nigel Williams, 10am-2pm Midmornings with Deb Grant, 2pm-6pm Afternoons with Jamie Crick, 6pm-7pm Jazz FM's Greatest with Mark Walker, 7pm-9pm Dinner Jazz with Mark Walker. (Mon) 9pm-10pm The Performance Series with Ruth Fisher, 10pm-Midnight Late Night China Moses. (Tues) 9pm-10pm Jazz Travels with Sarah Ward, 10pm-Midnight Late Night China Moses. (Weds) . 9pm-10pm The Big Easy with Lil' Koko. 10pm-Midnight Late Night China Moses. (Thurs) 9pm-10pm True Brit with Helen Mayhew. 10pm-Midnight Late Night China Moses. (Fri) 9pm-10pm The Ronnie Scott's Radio Show with Ian Shaw. 10pm-1am Late Night Jazz with Helen Mayhew. (Sat) 6am-9am The Weekend Breakfast with Simon Phillips, 9am-10am Winter Book Club, 10am-2pm Nigel Williams Saturday Show, 2pm-6pm YolanDa Brown on Saturday, 6pm-9pm The Sarah Ward Collection, 9pm-10pm Jazz FM Voices, 10pm-1am The Blueprint with Chris Philips. (Sun) 6am-10am The Weekend Breakfast with Simon Phillips, 10am-1pm Tony Minvielle, 1-3pm Robbie Vincent, 3pm-5pm Sunday Afternoons with John Osborne, 5-7pm Blues and Boogie with David Freeman, 7pm-9pm Clare Teal Big Band Jazz; 9pm Sunday Discovery and 10pm-1am Somethin' Else with Jez Nelson.

ONLINE AND PODCASTS
www.soulandjazz.com – Mike Chadwick bi-weekly show; Tony Minvielle, first and third Wednesdays each month; Jazz On The Beach with Adam Sieff, every Wednesday from 10.00pm - 12.00 midnight on DealRadio.co.uk; the 606 Club Straight Ahead Show with Dave Lewis, every Wednesday at 10pm.
Richard Heath's Alt 2 Show
www.radio.lsu.co.uk (9-11pm Thurs);
www.mykindamusic24.com – the Jazz Cavern, Thur 9pm
Dave Self's Sounds of Jazz (4-5pm Tues)
www.tunein.com/radio/Blast-1386-s6837/
www.jazzlondonradio.com
www.cosmicjazz.co.uk with Derek Merrill
www.careradio.org - Alan Steadman's Jazz Waves Sun 11pm and repeated.

REGIONAL RADIO ENGLAND
World Beats , Kane 103.7 FM www.kanefm.com (Thurs, 11am); The Jazz Show, 99.2 Hermitage FM with Peter Varden (Weds, 6pm) on 99.2 FM in north west Leicestershire area and online at www.hermitagefm.com; Jazz Kaleidoscope with Alan Musson on 102.5FM in the Southern Black Country and online at www.thebridgeradio.net (Mon, 9pm); David Freeman jazz show on The Wireless (on DAB in London and Yorkshire, (Weds, 7pm); Slipstreem Worldwide Beats, RadioReverb 97.2 FM in Brighton and radioreverb.com (11am Sunday); Late Night Jazz with Colin Dickenson, Witney Radio 99.9-107.9 FM (Thurs, 10pm)

WALES Radio Cardiff 98.7 FM, Humie Webbe's Jazz Train (Sun, 10am) and Late Night Jazz (Thurs 10-11pm) on www.witney.radio.

SCOTLAND BBC Radio Scotland 92.4-94.7 FM The Jazz Nights with Seonaid Aitken (Sun, 7pm)

NORTHERN IRELAND BBC Radio Ulster 92-95 FM Walter Love (Sun, 7pm), Linley Hamilton (Fri, 10pm)

REPUBLIC OF IRELAND RTÉ John Kelly's Mystery Train, RTE Lyric FM (Sun-Thurs, 7-9pm); Brian Priestley's That's Jazz, Radio Kerry (Weds, 9-10pm and podcast); Eddie Lee's Kind Of Blue, Radio Sligo online (Weds, 8-9pm, repeated Sun 9-10pm)

Bill Frisell, Jazz Cafe, 8 November

Photo: Carole D'Inverno

WEDNESDAY

23 Art Themen Trio
FleeceJazz, Stoke-by-Nayland Hotel, Keeper's Lane, Colchester

23 Espen Eriksen Trio with Andy Sheppard
Band on the Wall, 25 Swan Street, Manchester

23 Jessica Bullen Quintet
Vortex Jazz Club, 11 Gillett Square, London N16

23 Jo Harrop
Hampstead Jazz Club, The Duke of Hamilton, 23-25 New End, London NW3

23 Sambroso All Stars
Pizza Express Jazz Club, 10 Dean Street, London W1

23 Vipertime
Peggy's Skylight, 3 George Street, Nottingham

23 Giacamo Smith
606 Club, 90 Lots Road, London SW10

THURSDAY

24 Day, Evans and Dale Ensemble
Fougou Jazz, Exeter Phoenix, Bradninch Place, Gandy Street, Exeter

24 Loz Speyer's Innerspace
Jazz Steps, Bonington Theatre, High Street, Arnold, Nottingham

24-26 Mario Biondi
Ronnie Scott's, 47 Frith Street, London W1

Jo Harrop: 2, 6 and 23 November

24 New York Brass Band
Pizza Express Jazz Club, 10 Dean Street, London W1

24 Nu Civilisation Orchestra
St George's, Great George Street, Bristol

24 Alex Clarke
Swansea Jazz Club, The Garage Music Venue, Swansea

24 58 Jazz Collective
Hops & Cheese, Tower Street, Hartlepool

24 Dillie Keane and Barb Jungr
Jazz at George VI, 185 Chiswick High Road, London W4

24 Learn To Draw
Peggy's Skylight, 3 George Street, Nottingham

FRIDAY

25 The Jazz Defenders
Peggy's Skylight, 3 George Street, Nottingham

25 Jamil Sheriff's Five Gold Rings
Wakefield Jazz, Sports Club, 8 Eastmoor Road, Wakefield

25 Quintet Blue
Birmingham Jazz, 1000 Trades, 16 Frederick Street, Birmingham

25 Tom Ollendorff Trio
Vortex Jazz Club, 11 Gillett Square, London N16

25 Nick Dewhurst Band
B:Music, Jennifer Blackwell Performance Space, Birmingham

25-26 Shakatak
Pizza Express Jazz Club, 10 Dean Street, London W1

25 Tim Garland and Jason Rebello
Cambridge Modern Jazz, Stapleford Granary, Bury Road, Cambridge

25 Espen Eriksen Trio with Andy Sheppard
Sheffield Jazz, Crucible Studio, Tudor Square, Sheffield

25 Beverley Skeete
606 Club, 90 Lots Road, London SW10

SATURDAY

26 Andy Sheppard and Espen Eriksen Trio
Howard Assembly Room, 32 New Briggate, Leeds
Brit-jazz star saxophonist Andy Sheppard teams up with the Espen Eriksen Trio as part of the In The Mountains *tour. Expect top-notch technique and deep interconnectivity between these experienced pros.*

26 Jazz Sabbath
The Crescent Theatre, 20 Sheepcote Street, Birmingham

26 Pete Churchill Quintet
Guildford Jazz, University of Surrey, Performing Arts Studio, Guildford

26 Fergus McCreadie Trio
Sparc Theatre, Brampton Road, Bishop's Castle

26 Jean Toussaint
Sage Gateshead, St Mary's Square, Gateshead Quays, Gateshead

26 Quintet Blue
Peggy's Skylight, 3 George Street, Nottingham
Pianist Alex Webb leads this five piece - also featuring saxophonist Denys Baptiste, guitarist Nigel Price as well as bassist Mikele Montoli and drummer Andrew Wood – through 1950s and 60s inspired repertoire from the likes of Wes Montgomery, Ahmad Jamal and more.

SUNDAY

27 The Cadillac Kings
Pizza Express Jazz Club, 10 Dean Street, London W1

27 W3 Funk Sessions
Ronnie Scott's, 47 Frith Street, London W1

27 Nu Civilisation Orchestra
Fire Station, High Street West, Sunderland
Tomorrow's Warriors present the Nu Civilisation Orchestra led by Peter Edwards and featuring ESKA as they perform their latest project 'Joni Mitchell's Hejira and Mingus' in the new auditorium of this Sunderland-based venue.

27 Tribute to Mike Frohlich
606 Club, 90 Lots Road, London SW10

MONDAY

28 Arnie Somogyi
Herts Jazz, The Maltings Theatre, St Albans

28 Ronnie Scott's Jazz Orchestra
Ronnie Scott's, 47 Frith Street, London W1

TUESDAY

29-30 José James
Ronnie Scott's, 47 Frith Street, London W1

29 AKA Trio
Band on the Wall, 25 Swan Street, Manchester

29 Alan Barnes Octet
Watermill Jazz, Betchworth Park Golf Club, Dorking

29 Peter Jones, plus Craig Milverton Trio
Fougou Jazz, Preston Conservative Club, Torquay Road, Paignton

WEDNESDAY

30 Miles Mindlin Quartet
Vortex Jazz Club, 11 Gillett Square, London N16

Now back in stock

jazzwise
Presents...

THE 100 JAZZ ALBUMS THAT SHOOK THE WORLD

The 100 Jazz Albums That Shook The World is an exclusive 100-page definitive guide to the most important and influential jazz albums that have gone on to change and shape the course of the music from the 1920s to the present day.

- Print-only, premium quality, publication edited and conceived by *Jazzwise's* editor-in-chief Jon Newey
- The first time a fully annotated top 100 jazz album countdown from 100 to No.1 has been published in book form
- Includes new in-depth editorial on each album from *Jazzwise's* acclaimed team of writers, plus in-depth features on the making of the top three albums, a look at the albums that almost made the cut and a guide to buying the featured titles on LP and CD

Order online at magsubscriptions.com/jazzwise

or call +44 (0)1722 716997

Includes free P&P for UK addresses. Additional shipping costs will be added to international orders.

Letters

Write in to us here at Letters Dept, Jazzwise Magazine, St Jude's Church, Dulwich Road, London SE24 0PB or email letters@jazzwise.com

A fond farewell to Frank at Foyles

One of the most enjoyable places to visit or linger over the past 10 years has been Ray's Jazz shop at both old and new Foyles on London's Charing Cross Road, run by the ever-knowledgeable Frank Van Binsbergen. The excellent stock of both new CDs and reissues; and the second-hand section, were always worth jumping off a Tube train for, and trying to hold on to ya wallet contents... but alas, suddenly there is now no Frank! This is most unfortunate and 'tis said he resigned. As jazz record shops go, Frank's run at Ray's Jazz has been one of the best around in a London hugely shrunken for decent music.

Richard Speight, via email

Top stuff from Tyner/Hubbard

I would just like to thank Stuart Nicholson for his review and recommendation of the Tyner/Hubbard live album *Live At Fabrik Hamburg 1986* (*Jazzwise* 273). It was my go-to album for that month [May] – in fact for several months. Such fabulous playing by two giants at the top of their game – quite the best live album I have heard for quite some time.

If *Jazzwise* had an end-of-year award for 'Best Live Album', this would get it, in my view: joyous, exciting music of the highest calibre – thanks, Stuart (and *Jazzwise*) for bringing the release to my attention.

Carl Gardner, London EC1 via email

Yes, but what about Herbie?

I really enjoyed the Miles Davis feature in issue 277. It's good to see a reappraisal of the 1980s music and it would be good to see a future feature covering the whole period including gems like *Aura*. The only point I took issue with was the statement that Davis' death meant that jazz lost its only surviving *bona fide* superstar. Really? What about Herbie Hancock, who is happily still with us and is a true superstar who has pushed boundaries; and whose music has transcended genres as Miles' music did so many times.

Steve Penny, via email

The Norwegian Wind Ensemble do Zappa

Frank Zappa tribute CD

A recent discovery for me was a magnificent tribute CD to Frank Zappa, titled *The Brass From Utopia* by The Norwegian Wind Ensemble (on Nor Wind Records, NWD 132).

They interpret several of Zappa's unique compositions and manage to capture the spirit of FZ's distinctive and haunting music. Frank's fans should definitely seek out a copy – and some sceptics could be converted to his music on hearing this wonderful CD. I'm sure, too, that FZ would have loved the brilliant, witty, and inventive arrangements of his music. **Dave Taylor, Purbrook, Hampshire**

Jazz FM

Premium

LISTEN TO JAZZ FM LIVE WITH NO AD BREAKS

PLUS ACCESS EXCLUSIVE JAZZ FM CURATED STATIONS

START YOUR 30 DAY FREE TRIAL NOW TO

JAZZ FM PREMIUM

JAZZFM.COM

T&Cs APPLY

Lakecia Benjamin
© Tatiana Gorilovsky

Bringing you talent, innovation – and all that jazz.

EFG celebrates 30 years of great music with the EFG London Jazz Festival.

EFG Private Banking

efginternational.com

EFG International's global private banking network operates in around 40 locations worldwide, including Zurich, Geneva, Lugano, Lisbon, London, Monaco, Luxembourg, Dubai, Hong Kong, Singapore, Sydney, Miami. In the United Kingdom, EFG Private Bank Limited's principal place of business and registered office is located at Park House, 116 Park Street, London, W1K 6AP, T +44 20 7491 9111. EFG Private Bank Limited is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority. EFG Private Bank Limited is a member of the London Stock Exchange. Registered in England and Wales as no. 2321802. EFG Private Bank Ltd is a subsidiary of EFG International.